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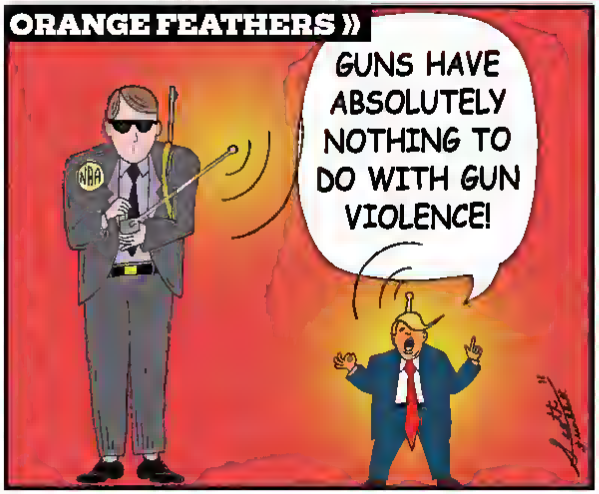
Photo by Josh Coffman
Design by Richie Beckman

ORANGE FEATHERS »



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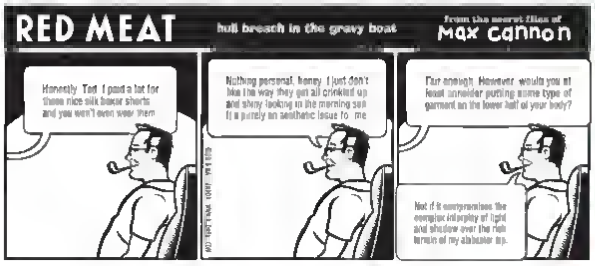
RED MEAT — bull breach in the gravy boat

from the secret files of Max Cannon


Honestly Ted I paid a lot for those nice silk boxer shorts and you won't even wear them
Nothing personal honey I just don't like the way they get all crinkled up and shiny looking in the morning sail it a purely an aesthetic issue for me
Fair enough However would you at least consider putting some type of garment on the lower half of your body?
Not if it compromises the energetic interplay of light and shadow over the rich terrain of my abdomen no

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Connect the Dolts

Octomom is the only thing missing from the Stormy Daniels scandal

a clockwork ORANGE

» MATT COKER

FOLLOW THE BOUNCING, UM

Stormy Daniels, the porn star whom President Donald Trump's personal attorney acknowledged paying $130,000 just before Election Day, first shared details of her affair to Nik Richie of the gossip site The Dirty.

Richie, who promptly posted the story about Daniels' fling with the then-star of *The Apprentice*, only to take it down when threatened with a lawsuit, resides in a gated community in Newport Beach.

Daniels is managed by Gina Rodriguez, who also appeared in adult films before becoming a personal manager.

Rodriguez used to manage Natalie "Nadya" "Octomom" Suleman, who back then resided in La Habra but now lives in Orange with her 14 children.

It was with Rodriguez's help that Suleman signed with adult-entertainment company Wicked Pictures.

However, Suleman retired from the porn biz after the release of *Octomom Home Alone*.

Rodriguez is now working with Daniels on an announcement about how and when she will tell her Trump story publicly.

In the meantime, Daniels has been booked for four "Make America Horny Again" shows on April 13 and 14 at the Ultra Gentlemen's Club in West Palm Beach, Florida.

The same club was known in 2012 as T's Lounge, where Suleman was also booked. She tried to back out and strip at a rival club, which led to a lawsuit and Octomom's eventual performance at T's Lounge in 2013.

Do you know what's near Ultra Gentlemen's Club?

Trump International Golf Club.

Funny how life works, no?

INSTA-REACTION TO PREVIOUS ITEM

No, while you read the above, the mom reading this at the next table at Industrial Wheatgrass did not just fire off a letter that we promptly printed here despite the constraints of space and time. "Connect the Dolts" first appeared on the *Weekly*'s online news page, where it drew this response from a reader identified as Pam:

"Funny you should bring up Octomom. I have been thinking about her lately because of the changes to SNAP Trump's new budget wants to implement. Because she has 14 dependents and no job (although she makes vague claims about being a "counselor" on her Instagram account), she is eligible for over $2,200 a month in SNAP benefits. If the Harvest Box plan were to become law, she would likely get $1,100 a month in shelf-stable milk, cereal and canned food. Meanwhile, she is promoting her healthy lifestyle where she and the octuplets are vegans and drink special water that costs $5 a gallon and only eat organic, mostly raw food from Whole Foods. She says she wants to help other people (who don't qualify for several thousand $$ in food stamps) follow her lead. The other six — she rarely acknowledges they even exist except to say they ingest flesh and are on their own."

WE'RE ON THE ROAD TO NOWHERE

In case you have yet to hear (or read), the Dresden-like march of a controversial toll-road extension has folks fired up in San Clemente. Indeed, they are so riled up that a group of them successfully used crowdfunding to pay for a lawsuit against the Transportation Corridor Agencies, also known as TCA, The Toll Roads or NAMBLA.

Currently, the TCA's own map has the 241 toll road ending near Oso Parkway, with a dotted line showing a future extension to Cow Camp Road. Below that is a big green circle encompassing San Juan Capistrano, San Clemente and other communities to just below the San Diego County border. "Alignment not established" is how the area within the circle is identified by the toll road agency.

Within days of posting a fundraising pitch online, opponents calling themselves Not My Tollroad (catchy!) surpassed their goal of $30,000, which is going to the law firm that will draft their legal complaint. Their announcement explains why they believe dragging the TCA to court is necessary.

"The TCA wants to extend the toll road by weaving through existing communities, building it too close to schools and parks. Their plans are not on the original master plan of highways.

"Residents have had enough with the TCA's closed-door deals, lavish spending on sponsorships, lobbyists and marketing firms. They have demonstrated for the last 22 years that they are unable to pay down their bonds. Taxpayers have already bailed this agency out [with] $1.1 billion."

Follow their progress at notmytollroad.com.

SHIT PEOPLE SEND US

Just to be clear, the following email is not referencing furries, the subculture of folks interested in fictional anthropomorphic animal characters with human personalities and characteristics. Furries have carved out enough of a niche in popular culture that had the following email been directed at those who wear animal costumes for fun and pleasure (and the people who love them), it would be rather ho-hum.

Who this email is directed toward are people who are really into furry dolls, which are most commonly found filling Disney shops, carnival game stands and gift boxes from Vermont Teddy Bear Co.:

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MCOKER@OCWEEKLY.COM

WHAT, ME WORRY?

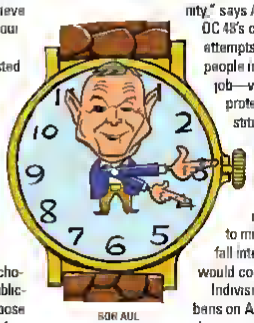
SAM KERWIN

Trigger Sappy

» MATT COKER

Count Representative Dana Rohrabacher (R-Putin's Pea Shooter) among the Members of Congress who take money from the National Rifle Association and other pro-gun groups then issue "thoughts and prayers" statements after tragedies such as the slaughter of 17 people at a Parkland, Florida, high school.

"As a father of three, I grieve with all Americans the loss our compatriots in Florida have suffered," Rohrabacher posted on his Facebook page on Feb. 16. "I also continue to pray for those who have lost loved ones in previous senseless acts of violence like this one. We must commit ourselves to ending this scourge."



BOB AUL

He goes on to single out as a possible contributing factor: "the incidence of psychotropic drugs prescribed to public-school students with the purpose of keeping them in order." As for stricter gun control laws:

"In the aftermath of such carnage as this, we always hear calls for the confiscation of firearms from honest people," Rohrabacher writes. "That is totally counterproductive."

He does see merit in "the creation of a federal list of those prescribed such [psychotropic] drugs as well as the names of convicted felons," with the intent of making it "illegal for anyone to sell a weapon to any individual on that list."

Rohrabacher's statement, which was issued two days after the Parkland shootings, did not sit well with members of Indivisible OC 48, the progressive group trying to flip the congressman's 48th Congressional District seat to a Democrat. "We must remember that the Parkland shooter, like other mass shooters before him, was able to obtain his gun legally despite many red flags being raised by his community," says Aaron McCall, Indivisible OC 48's chairman. "Rohrabacher's attempts to scapegoat a group of people in order to avoid doing his job—which is to create laws that protect and represent his constituents—are disappointing. It is clear that Americans are calling for laws that make it harder to get guns and to push for responsible gun ownership to minimize the risk that guns fall into the hands of those who would commit such heinous acts."

Indivisible OC 48 is calling for bans on AR-15 assault rifles, such as the one used in Parkland, and bump stocks that helped lead to the Las Vegas massacre. The group also wants expanded firearm background checks, longer waiting periods, insurance for gun owners and tighter requirements for gun storage. But it claims to be stymied by politicians such as Rohrabacher, who during his 30 years in Congress has received $42,150 from the pro-gun lobby, including the NRA, which gives him an "A" grade for furthering its agenda.

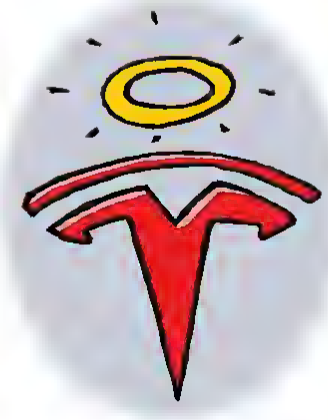
MCOKER@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Tesla Jesus

You drive a brand-new Tesla. I drive a beat-up Nissan. I opened my door and left a big scratch on your Tesla. "You hit my Tesla," you growled. I mumbled a sorry and ran into a store. Then I thought about it: You'd probably call your insurance and find out I have none. So I looked for you and offered to pay you whatever you needed—just don't call the insurance. "It's all good, man," you said. "But thanks for asking." You didn't even let me buy you a cup of coffee. Were you a Tesla Jesus or somesuch?



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"WELCOME TO THE DAYLE MCINTOSH CENTER"

ACCESSIBLE OC

The Dayle McIntosh Center marks a milestone of disability rights activism

By Gabriel San Roman | Photos by John Gilhooley

On a clear Saturday morning, youth with disabilities both visible and invisible file into a spacious activities room at the Anaheon Accessibility Center. The converted tram station in the city's historic Colony District is new to playing host for the Dayle McIntosh Center's weekend youth programs, which used to be held at the cramped quarters of the nonprofit's Anaheim office. A trio of coordinators help form a circle near the door to begin the day.

Wearing a plum shirt that says "Resist" in American Sign Language (ASL), Brittany Zazueta guides a warmup discussion about future goals such as moving into an apartment or getting a job. As the Center's program manager for independent living and deaf services, she then has the youth split into two groups to get some hands-on training in the kitchen. While one group slaps together turkey sandwiches with all the fixings, the other walks to a nearby stove, near which they tear open boxes of chocolate, strawberry and Funfetti cake mix. A young man with developmental disabilities grabs the first of three eggs. "Whack it on the side of the bowl," Zazueta instructs. He taps the shell a few times before it cracks open and releases its slithery yolk.

While the cakes bake, Zazueta tells her group about the special birthday they're celebrating. "He is known as the father of independent living," she says, giving a clue.

A hand shoots up. "Ed Roberts!" a young girl answers correctly.

Zazueta delves into how the late activist from Berkeley contracted polio at 14 and couldn't breathe on his own without the use of a 600-pound iron lung. Roberts still completed high school in three years over the phone and enrolled at UC Berkeley, where he started the Rolling Quads, a disability-rights student group.

The cakes come out of the oven and are sliced into squares while the lesson continues. "That was the very beginning of the Independent Living Movement," Zazueta says. "Did you guys know that the Dayle McIntosh Center is an independent living center?"

"Yes!" the youth group responds in unison, but the history lesson is cut short as parents arrive for pickups.

The peer-based philosophy that guided the day is the same that opened the Dayle McIntosh Center 40 years ago. The idea of a center by and for people with all types of disabilities inspired Orange County's most intrepid, if unheralded, activists who took heed from Roberts. The Center's namesake activist became an early, outspoken advocate for OC's disabled community. "McIntosh was totally paralyzed, with only the use of a few fingers," recalls Brenda Premo, who helped to found the Center. "She was very severely disabled, but she was very smart."

A quadriplegic, McIntosh never got to be the Center's first bookkeeper as planned. She tragically died right before its opening. The Center carried on in her name, following the example set in 1972 by the Berkeley Center for Independent Living. Activists such as Premo, McIntosh, Bob Cummings and Paula Margeson epitomized the "Nothing about us without us" slogan of the disability-rights movement, making OC more accessible curb cut by curb cut.

As with every nonprofit, the Center has faced financial struggles and came close to shutting down just a few years ago. But its legacy faces an immediate challenge from Washington, D.C. "Ideally, we work ourselves right out of a job because society would be so inclusive and accessible that there wouldn't need to be an agency to go to," says Margeson, a ninth-generation blind woman who began as a volunteer in 1978 and now serves as the Center's executive director. "We make these giant steps with the Americans With Disabilities Act (ADA), and then here comes the ADA Education and Reform Act that just threatens everything."

A quilt from the Center hangs in Premo's office at Western University of Health Sciences in Pomona, where she serves as director of the Harris Family Center for Disability and Health Policy as well as assistant vice president of government issues. One of its many patches reads, "Brenda Premo, Founding Mother, 1977." Margeson came up with the birthday-gift idea. Though Premo has long since moved on, she fondly recalls the Center as her child.

It all started with a survey. Premo met Greg Winterbottom, a wheelchair user and early champion of greater accessibility in OC, through her job with the Orange County Department of Education. He helped to spearhead the first "needs assessment" survey of residents with disabilities, a task carried out under the Orange County Human Relations Commission in 1976. "We came across people like Premo really quickly," says Rusty Kennedy, the commission's former executive director.

Through the survey, Premo met Cummings and McIntosh. "It was the first step to a whole lot of stuff that has happened since," Premo says. "It started with the simplest stuff but got into mental health for the deaf and relay services so deaf people could make calls."

The Orange County Committee on the Handicapped came into being after the survey "revealed no program or organization in the county to aid handicapped people in meeting specific needs," according to the *Orange County Register*. Among the committee's goals was to create an independent living center such as the Center for Independent Living in Berkeley and West Side Center for Independent Living in San Francisco, both of which Premo visited as research.

» CONTINUED ON PAGE 10

COURTESY KYLE MCINTOSH

PREMO (LEFT) AND MARGESON

ACCESSIBLE OC

» FROM PAGE 9

They reached to bring their dream into reality when McIntosh passed away on Aug. 5, 1977, at age 36. "To say Dayle was a community activist would be an understatement," wrote Peter Lipschultz, a member of the OC chapter of the California Association of the Physically Handicapped (CAPH), in a newsletter. McIntosh served as president of the local CAPH chapter at the time of her death. "She had an unwavering dedication to which her many activities dramatized."

The work of establishing OC's first independent living center carried on in her memory. Premo didn't have articles of incorporation yet when she received a $52,000 startup grant from the County Board of Supervisors in October 1977. She then found a humble office in Garden Grove with two long halls and three barren rooms on each side—more than enough to accommodate a trio of staffers.

A young founding director at 26, Premo hired Cummings and Darlene Garrison to start on the Center's mission of housing, advocacy and accessibility—the latter of which began with modifying the office's own restrooms. When the Center finally opened that year, it carried McIntosh's name. "Dayle represented everything we were talking about," Premo says. But now, the advocates had the chance to put ideas into action. "Our first client was someone who had a ringing condition, and we found her an audiologist who could help her with it. Oh, it was exciting because none of us knew anything!"

By the time United Nations Secretary General Kurt Waldheim proclaimed 1981 as the "International Year of Disabled Persons," the Dayle McIntosh Center had already established itself as a presence in making OC more accessible and inclusive for its residents with disabilities. Helpful to the cause, the nonprofit's funding base got a boost early on. In 1976, Governor Jerry Brown appointed Roberts the first director with a disability of the California Department of Rehabilitation, an agency that in the past deemed him too severely disabled to work. The historic move allowed Roberts to support the independent living centers he inspired across the state in a big way, including OC.

"He was the director who funded us," Premo says. "Seven months after we opened—and I thought this was a fortune—I got $165,000 from the state. The next year, I got $200,000." Once solidified, the Center's staff played a key role in how OC heeded the UN's call to make '81 a banner year for disability rights. The OC Human Relations Commission formed the Action Committee Concerned with Equal Services (ACCESS) task force in response to the proclamation, with Premo serving as its chairwoman. Margeson chaired the housing subcommittee, an important role that later led to her greatest accomplishments in the field. Aside from housing, ACCESS studied issues of civil rights, education, employment, mobility, health, media, arts and recreation where it concerned people with disabilities.

Kennedy remembers those days well. Two days shy of retirement, his signature bow tie is unfastened as he retreats to a metal filing cabinet in his office. "We went and did a real study, one that showed huge deficits," he says, dropping the ACCESS folders on his desk. "We looked at curbs that stopped people from basic social services, issues of access to health care, and challenges in the work force."

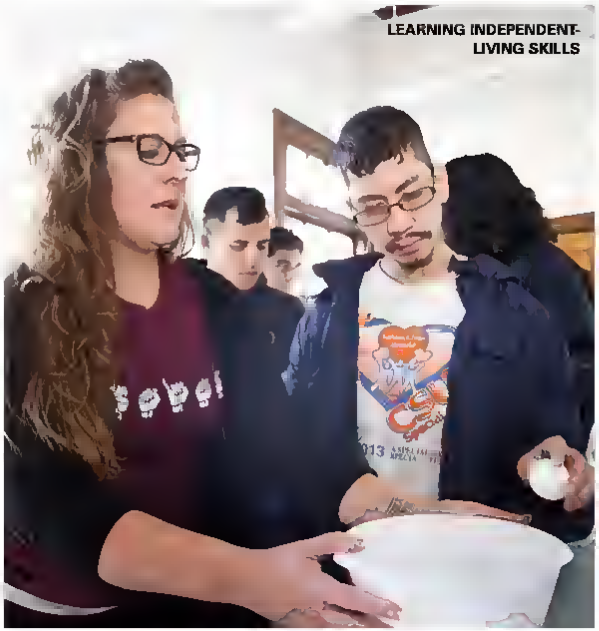
But the lengthiest report belonged to Margeson's housing subcommittee. It outlined a number of objectives aimed at addressing the "severe shortage of accessible and affordable housing."

Unlike the other subcommittees, Margeson's task force continued after the UN-designated year. In October 1986, Margeson helped to make history when the Center sponsored Anaheim's Carbon Creek Shores, a $2.7 million affordable-housing project for the disabled. But the achievement didn't come easy. Margeson considered Westminster first, only to encounter fierce pushback from hundreds of NIMBYs at a City Council meeting. "Somebody tried to trip her," Premo recalls. "I caught her and looked at the guy and said, 'That was certainly manly, wasn't it?'"

Margeson looked to Fountain Valley for her next proposal, but when it stalled, the Irvine Co. stepped in and sold an odd, triangular-shaped plot near UC Irvine. Mariposa Villa Co-op Apartments, a 40-unit housing development, opened in 1991 and continues as a resident-run cooperative of people with physical disabilities. By that time, Margeson moved to Dallas and Premo left the Center to follow Roberts' lead by becoming director of the California Department of Rehabilitation. Cummings took the reins afterward, leading the Center into a new era, one in which the ADA finally enshrined disability rights as civil rights in 1990.

"When I grew up, if you were disabled, you were less than," Premo says. "The ADA made it illegal to treat us as second-class citizens."

A bright sun hovered over the White House lawn on the summer morning of July 26, 1990. Disability-rights advocates gathered around President George H.W. Bush for a signing ceremony marking the passage of the Americans With Disabilities Act. Premo wore a hat to protect her sensitive skin. She sat four rows behind the president, almost close enough to see his face clearly. But the Center's then-executive director was no passive observer. Premo had spent the past two years helping to shape the ADA when President Ronald Reagan appointed her to the National Council on Disability in 1988. "Brenda never is one that inserts a word every once in a while," Margeson says, "She was not



LEARNING INDEPENDENT-LIVING SKILLS

just a contributor, but a key player."

Margeson had her say in the landmark legislation, too. When 60 advocates traveled to D.C. to review its first draft, she counted herself among them. And who better? For more than a decade, Margeson and Premo worked through the Center to advance the rights of people with disabilities with just Section 504 of the 1973 Rehabilitation Act to back them up. With the ADA, new far-reaching protections against discrimination on the basis of disability were introduced in hiring, transportation and public accessibility.

But after the ADA, the Center carried on without Premo and Margeson. When Governor Pete Wilson appointed Premo to head the state's Department of Rehabilitation in 1991, Cummings took over as executive director until his passing in 2000. He succumbed to complications from diabetes, a condition that rendered him blind throughout most of his life. "He was the rational administrator," Premo says. "He worked until about three months before he died."

The Center carried on into the new century without its co-founders, struggling along the way. But nothing brought everything closer to the brink than the aftermath of the Great Recession. Under new leadership, the Center's focus shifted toward employment programs with as many as 40 job developers at one point. With the recession, the employment programs got hit especially hard. But the executive director who oversaw the shift remained committed to them, even if it threatened to leave the Center in financial shambles.

By 2014, a shakeup of the board and leadership became necessary to save the Center. That year, Premo returned on an interim basis and got immediate funding that proved a life-saver. "I made sure things got fixed that got broken," Premo says. "The board called me to do it. If there's a problem, which there was where one of the directors almost put it out of business, that's the only time I got involved because I wasn't going to let it die." She split her time between Western University and the Center for seven months, foregoing a salary from the latter. Margeson began writing grants from afar, just as she had for years after she originally left.

As part of the board shakeup, the Center tapped into its lineage when Kyle McIntosh, Dayle's nephew, joined on that pivotal year. "I've got a heavy finance background," he explains. "I've always heard stories over the years about how persistent Dayle was to fight for the rights of people with disabilities. I'm certainly proud to represent Dayle and my grandparents, as well, they were the ones who helped bring her ideas to fruition."

Even with new board members and emergency funds secured, the Center had to go through hiring a permanent executive director when Margeson applied. She discussed her concerns about the Center's future with Premo over the phone when she slyly coaxed her into it. The board hired Margeson for the job, much to Premo's delight. "When I came on as director, people didn't understand our philosophy or what our mandates were," Margeson says. "We had to re-define ourselves. I had to do some work to re-establish credibility in the community about Dayle McIntosh as an independent living center."

» CONTINUED ON PAGE 12

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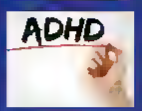

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ACCESSIBLE OC

» FROM PAGE 11

In 2014, the staff had dwindled down to just 16 people, but now the Center boasts 33 employees. They reunited around their common purpose and reignited morale. "We still have a ways to go to get ourselves where we want to be, but I definitely think we're headed in the right direction," Kyle adds. "A lot of that has to do with Paula's leadership."

Through its automatic doors, portraits of the Dayle McIntosh Center's "Independent Living Wall of Fame" hang near the reception desk. Premo, McIntosh and Richard Devylder are the trio of honorees since the Center began its inductions in 2016. Devylder, a former executive director of the Center, was born without limbs; he passed away about two years ago. Behind the front desk, Mike Olson, who shares Devylder's condition, speaks highly of him before attending to a blind client. "Hold my shoulder," Olson says, dipping it down before escorting the man through the doors.

Decades after its founding, the Center offers 16 different programs and services for people with disabilities. An informal reunion was held in honor of the Center's 40th anniversary on Nov. 3 at the Phoenix Club in Anaheim. The fundraising dinner included a live raffle, trips down memory lane and special recognition of the Center's founders.

But the commemoration comes at an anxious time for disability rights in the United States. An effort to gut the ADA under the guise of stopping abusive lawsuits is on the march. On Feb. 15, the House of Representatives passed the ADA Education and Reform act. "This federal legislation is going to say that if a person with a disability encounters an obstacle to access, they have to notify the owner of the business that they violated the ADA and quote the provisions in the law that they violated, which the average person with a disability isn't going to know," Margeson says. "The person, after being served with that notification, has 180 days to correct the problem with no fear of any kind of fines or repercussions. What it says to the business community is 'Don't worry about being accessible.'"

Along with more than 100 other organizations, the Dayle McIntosh Center signed a letter strongly opposing the ADA Education and Reform Act in May 2017. The Disability Rights Education & Defense Fund addressed its ire at California's congressional members who co-sponsored the legislation at the time, including Lou Correa (D-Santa Ana) and Darrell Issa (R-Vista). Mimi Walters (R-Irvine) added her support in November.

"[House Resolution] 620 is an unnecessary and poorly considered measure that would fundamentally harm our nation's progress toward an accessible and integrated society," the letter reads. "The bill further telegraphs to individuals with disabilities, including Californians with disabilities, that their inclusion is not important." The Disability Rights Education and Defense Fund urged congressional members to rethink their support and withdraw co-sponsorship. The effort came in vain. Correa joined the county's four Republican representatives in voting for the legislation.

"The ADA is fair," Margeson says. "If you've got a mom-and-pop organization and it's going to totally derail that business to make modifications that are costly, they can ask for a hardship waiver." She acknowledges the existence of "drive-by" lawsuits that are more about payouts than accessibility, but argues the proposed legislation is being pushed by retail and tourist industries and won't do much about an overblown problem.

Having reached a milestone, the Dayle McIntosh Center is going to be as important as ever in the year to come. Back on solid ground, it's ready to fight like hell to ensure that rollbacks on disability rights don't happen. "We're a living, breathing example of how a person with a disability can become successful, control their own lives and support themselves," Margeson says. "We've had six directors, and four of them have been blind. We have great vision!"

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SIX SHOOTER RECORDS

fri/02/23

[FILM]

HERE COMES TROUBLE

Trouble No More

At this point what isn't already known about Bob Dylan? In Jennifer Lebeau's documentary, footage of Dylan's 1979-80 gospel-music tour resurfaces, featuring never-before-seen live performances and recording sessions during the singer/songwriter's "born again" period. Previously released as part of the *Trouble No More—The Bootleg Series* music box, Lebeau's feature offers rare footage along with scenes of actor Michael Shannon playing a preacher delivering sermons written by Luc Sante. Witness the offbeat, fascinating Dylan in his prime playing alongside fellow musical luminaries such as Tim Drummond, Spooner Oldham, Jim Keltner and more.

Trouble No More at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 436-5435, www.arttheatrelongbeach.org. 11 p.m., also Sat.-Sun. $11.50
—AIMEE MURILLO

[CONCERT]

Howling Again

Black Rebel Motorcycle Club

Throughout their twists, turns and zigzags over the past decade, Black Rebel Motorcycle Club have stayed true to their rambunctious sound, which is removed from the folkiness of their seminal album *Howl*. Robert Levon Been and company play a blend of alt-rock, noise and shoegaze for a loyal audience. And their recently released eighth studio album, *Wrong Creatures*, sounds as raucous as their live shows. As early-2000s nostalgia tightens its grip on rock music, Black Rebel Motorcycle take pride in being one of the more unapologetically rockin' bands that remain standing.

MORE ONLINE
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Black Rebel Motorcycle Club with Night Beats at the Glass House, 200 W. Second St., Pomona, (909) 865-3802, www.theglasshouse.us. 8 p.m. $25 —WYOMING REYNOLDS

sat/02/24

[FILM]

STORIES OF SURVIVAL

The Color Purple

Hibbleton Gallery hosts another one of its legendary film series, this time celebrating Black History Month. Tonight's screening is Steven Spielberg's adaptation of Alice Walker's Pulitzer Prize-winning novel *The Color Purple*, starring Whoopi Goldberg and Oprah Winfrey in their debut feature roles. The film takes place in the rural South during the early 20th century and focuses on the lives of several generations of young African-American women as they individually face harsh circumstances such as racism, poverty, sexual abuse and more, experiencing each hardship with incredible strength and resolve. View this iconic 1985 film and stay for a thoughtful discussion after the screening.

The Color Purple at Hibbleton Gallery, 223 W. Santa Fe Ave., Fullerton, (951) 316-2079, hibbleton.com. 8 p.m. Free
—AIMEE MURILLO

[EVENTS]

Reading Is Fundamental!

Forest of the Enchanted Drag Queens

One can never be too young to learn the important lessons of inclusion and being utterly and completely true to yourself, as well as the real definition of the word *fierce*. Forest of the Enchanted Drag Queens is an all-ages story time, plus LGBTQ+ youth resource fair, held at the Santa Ana Public Library. Come join local queens Kunda Couture and Isabella Xochitl as they regale audiences with whimsical readings of books for tweens, teens and adults alike. They'll also host a Q&A session about drag culture, with drag queen-themed crafts. We're hoping story time goes something like this: "Do you like my hat?" "Yasssss, bitch, your hat is to die!"

Forest of the Enchanted Drag Queens Storytime and LGBTQ+ Resource Fair at the Santa Ana Public Library, 26 Civic Center Plaza, Santa Ana, (714) 647-5266, www.ci.santa-ana.ca.us/library/. Noon. Free with RSVP. —ERIN DEWITT

sun/02/25

[CONCERT]

Bumper Crop

Bumper Jacksons

Led by Gillian Welch, Pokey LaFarge, Old Crow Medicine Show and the Caroline Chocolate Drops, a new generation of old-timey, folk and Americana music interpreters offer an inventive and exuberant roots renaissance with traditional instruments—banjo, washboard, clarinet—and, sometimes, new lyrics. The multipurpose ensemble Bumper Jacksons are a fast, easy trip through an atmospheric past but with a new spin. The seven-person outfit fronted by super-sultry and smart Jess Eliot Myhre lately recorded "Old Birds" on their *I've Never Met a Stranger* CD, doing a women's-empowerment anthem to a melody Louis Armstrong would've swung to. Watch the video and be seduced, with the chance for more live at the Barclay Bumper Jacksons at Irvine Barclay, 4242 Campus Dr., Irvine, (949) 854-4646, www.thebarclay.org. 8 p.m. $28-$38. —ANDREW TONKOVICH

[THEATER]

Juicy Theater

James and the Giant Peach

Roald Dahl's classic children's book *James and the Giant Peach* tells the story of a lonely boy whose life with his two horrible aunts is changed dramatically when he joins the insectoid inhabitants of a gigantic, magical peach as they go on a grand adventure. Chance Theater is currently presenting the musical stage adaptation of Dahl's story, which features songs written by the Tony and Academy award-winning songwriting team behind *La La Land*, *Dogfight* and *Dear Evan Hansen*. Bring the kids, and join the fun at OC's premiere run. *James and the Giant Peach* at the Chance Theater, 5522 E. La Palma Ave., Anaheim, (888) 455-4212, chancetheater.com. 11 & 2 p.m. Through March 11. $33-$37 —SCOTT FEINBLATT

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mon/02/26

[CONCERT]

Hellhounds Unleashed

Mr. Pickles Thrash-tacular

In the realm of bizarre content that makes up Adult Swim's nightly programming, even *Mr Pickles* stands in a special category of its own. The hilarious but yikes-worthy animated show about a seemingly friendly dog living a second life as a killer occult animal possessed by the devil is celebrating the arrival of its third season with a metal concert tour. Thrash along with hesher favorites Exodus, Municipal Waste and Dirty Machine in preparation for another season of hell-raising hilarity. Adult Swim Presents. Mr. Pickles Thrash-tacular with Exodus, Municipal Waste and Dirty Machine at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 8 p.m. $24. —AIMEE MURILLO

tue/02/27

[ART]

Looking Back

'Tony DeLap: A Retrospective'

If you're an artist living in Orange County but don't know the name Tony DeLap, well, maybe you should. Born in Oakland and having worked in OC for most of his life not only as an artist, but also as one of the founders of UC Irvine's art program in 1965, DeLap has been at the center of numerous art movements throughout the 20th century including Abstractionism, Minimalism and Op Art. Still working at the spry age of 90, DeLap has amassed a wide range of paintings, sculptures and drawings that will be included in a thorough and comprehensive retrospective at Laguna Art Museum. "Tony DeLap: A Retrospective" at Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971, lagunaartmuseum.org. 11 a.m. Through May 28. $5-$7. —AIMEE MURILLO

wed/02/28

[CONCERT]

Melt With Us

MELTED

Locals MELTED have a new album called *Thin Skin* about to hit on March 16, put out by a cheerful conglomerate of local-and-beyond DIY labels and orgs. Lead single "I Always Land Straight On My Face" is a sing-along pop/punk mea culpa that comes crashing down somewhere around the Toys That Kill-Joyce Manor city limits. After a raging Burger/Lolipop EP in 2015, this looks to be sweeter stuff, at least judging by the first song. Consider it melancholy at velocity, like the strongest pop/punk should be. With Glendora's emo-oriented Secondaries, Orlando's highly polished Hungover and LA locals the Owl In Daylight, all paying tribute to an unwritten Philip K. Dick novel—he was also a local!—with Lookout!-meets-Lifetime emo-y pop punk.

MELTED with Secondaries, Hungover and the Owl In Daylight at the Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-2233; pocketentertainment.org. 8 p.m. Free. 21+. —CHRIS ZIEGLER

[MUSIC]

Uke Can Do It!

Free Ukulele Class

One of the most harmonious, accessible acoustic instruments becomes even more accessible to interested learners at today's free ukulele class. In anticipation of world-renowned uke god Jake Shimabukuro's upcoming performance, the Segerstrom Center of the Arts hosts an easygoing, hands-on class, with local instructor Andrew McCormick guiding you through the ins and outs of chords and arpeggio. Whether you've been itching to learn or need a refresher, here's your chance to join an all-ages, all-skill-levels class at the outdoor Argyros Plaza. Come prepared with your own ukulele, and you'll soon be serenading passersby.

MORE ONLINE
OCWEEKLY.COM

Free Ukulele Class at Segerstrom Center of the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 6:30 p.m. Free. —AIMEE MURILLO

thu/03/01

[THEATER]

HERE'S TO YOU, MRS. ROBINSON

The Graduate

Based on the 1967 Mike Nichols film, which was in turn adapted from the Charles Webb novel, *The Graduate*'s iconic story of 21-year-old Benjamin Braddock, a recent college grad who wanders aimlessly through his first post-university summer, beds his parents' alcoholic friend Mrs. Robinson, as well as romancing her daughter—all to end up still knowing as little about himself or his future as he did when he started. Terry Johnson adapted the film to the stage in London's West End in 2000, and it opened on Broadway two years later. The role of Mrs. Robinson was played by several notable actresses, including Kathleen Turner and Linda Gray, and this Laguna Beach production, directed by Michael Matthews, stars Melanie Griffith—so even if you've seen the film a dozen times or more, there's always room in your midnight dreams for another Mrs. Robinson. Just remember, it's all about plastics.

The Graduate at Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-2787, www.lagunaplayhouse.com. 7:30 p.m. Through March 25. $86-$101. —SR DAVIES

SIX SHOOTER RECORDS

[CONCERT]

Honky-Tonk Heroine

Whitney Rose

Making what she calls Countrypolitan music—a blend of country, honky-tonk and '60s girl groups—Whitney Rose seems poised to bring a much-needed boost of feminism to the world of country music. Already garnering attention from *Rolling Stone* magazine, the Billboard charts and *FADER* magazine, the young singer/songwriter has been eagerly supplying listeners with songs that possess an angsty and righteous perspective toward the world and the corrupt bums controlling it. As she embarks on her global tour opening for Jason Isbell, Rose is taking her twangy tunes and message of female empowerment on the road, making a stop to deliver an exciting set at Don the Beachcomber tonight.

Whitney Rose at Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach (562) 592-1321; www.donthebeachcomber.com. 8 p.m. $10-$150. —AIMEE MURILLO

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4/7	THE BOSS VS BON JOVI - A JERSEY MUSICAL SHOWDOWN
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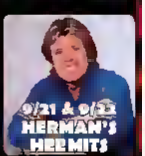

UPCOMING SHOWS

5/18	THE ENGLISH BEAT	6/16	AL JARDINE - A PIONEERING FORCE GROUNDING FROM THE VERY FIRST SURF WITH A FOUNDING MEMBER OF THE BEACH BOYS
5/20	RAT PACK TRIBUTE		
5/26	DINGO BINGO DANCE PARTY	6/22	GARY NOEY
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The Brand That's Hot Enough to Brand

Japanese chain Pepper Lunch bring its meals on superheated cast-iron plates to Irvine

BY EDWIN GOEI

While I was in Houston last year, I went to the place many credit as one of the first restaurants to popularize fajitas. The Original Ninfa's on Navigation. It speaks to the impact of this eatery that I shouldn't have to mention the fajitas were served on a sizzling skillet.

Thanks to this restaurant and others like it, by the late '70s and '80s, sputtering platters of seasoned protein and veggies became a fixture of every Tex-Mex restaurant worth its guacamole. The appeal of having your steak, chicken or shrimp delivered atop a searing cast-iron plate has become synonymous with the dish. It's all about the danger and the theatrics, as well as the fact that what you're about to eat will be kept as hot as it possibly can be. After you've had it like this, fajitas served any other way never tasted as good.

I thought about Ninfa's as my sizzling platter of rice and beef arrived at the new Pepper Lunch in Irvine. Here, I thought, was another bellwether. The Japan-based chain has built an empire on serving all of its food on cast-iron plates heated to 500 degrees. It boasts more than a hundred outlets in Japan and branches all over Asia, but the Irvine store is its first in the U.S. And as soon as I saw the smoke, smelled the fumes and heard the sputter, I realized this concept has the potential to leave just as indelible a mark on our food culture as those pioneering souls who served sizzling fajita platters in Texas.

But here, the rocket-hot plates aren't just for show. The raw beef—sliced thin and scattered around the outer periphery of my rice dome—actually hissed as it cooked on the hot iron. It's said that the founder of the chain, Kunio Ichinose, conceived the idea in 1994 because he didn't want to hire a chef to cook his food. The solution Ichinose devised begat the superheated cast-iron plates that have become synonomous with his brand.

It should be noted that a lot of thought went into those plates. They're designed and patented specifically for use at Pepper Lunch restaurants. According to the website, they're brought to temperature by special electromagnetic devices that accomplish the task in as little as a minute. And because of their thickness and high thermal efficiency, the plates are capable of keeping any food heated at 175 degrees for 20 minutes.

EDWIN GOEI

I can verify this claim. My lunch stayed hot for at least that long. And to prevent my elbows or fingers from getting cooked along with the beef, the plate came cuffed with a thin paper barrier that resembled the hats worn by In-N-Out fry cooks.

But as integral as those iron plates are to the experience, there are other components that are just as important. The vessels came slicked in butter in which the sliced meat practically fried. For the signature pepper rice plates, a nugget of seasoned pepper paste hid in between the grains. If you opt for the curry beef rice, there's a morsel of curry paste that's not unlike the bouillon cubes that start a typical Japanese curry dish. But no matter what pepper rice variant you order, the point is to mix all of it together to form a cohesive dish that's something like fried rice. You can choose to ignore the two squirt bottles that hold a specially formulated garlic shoyu and a sweet sauce, but that would be a mistake.

Another mistake is to opt for any of the plates that doesn't have rice. You could, for instance, spend $24 for a garlic-butter-topped rib-eye that comes with corn, carrots and green beans. But then it won't be that much different from something you've had at other places that serve its steaks on super-heated plates.

Pepper Lunch also offers the option to upsize your meat portion by 50 percent for $2.50, or you can double it for only $4—but in my opinion, this is unnecessary. At first, the quantity of meat for the basic dish may look as if it's not enough, but once I started mixing, I realized it was plenty. It helps to think of it, again, as fried rice, or maybe a hot stone pot bibimbap, or even paella, in which the meat is merely an agent of flavor. Besides, we all know the best part of those dishes is when the rice develops that perfect crusty bottom. Pepper Lunch's searing-hot cast-iron plates all but guarantee it.

PEPPER LUNCH
2750 Alton Pkwy., Ste. 101, Irvine, (949) 387 6290, ca.pepperlunch.us. Open daily, 11 a.m.-10 p.m. Entrées, $3.90-$23.90

WHAT THE ALE
» ROBERT FLORES

Road Trip!

BORDER PSYCHO BREWERY
Calle Libertad 1751, Azcona, 22055 Tijuana, B.C., Mexico, borderpsychobrewery.com.

The craft-beer craze isn't exclusive to the U.S., as proven at last year's Ensenada Beer Fest, which hosted more than 120 breweries from throughout Mexico. Most of these breweries are very small and unable to produce anything for distribution north of the border. But the products of larger companies can be found in Santa Ana at Alta Baja Market and El Indio Cerveza y Botanas.

Before Donald Trump builds his wall, you should plan a road trip to Baja California for some freshly brewed suds. One of the larger breweries in Tijuana, Border Psycho Brewery was founded in 2010 by brothers Roberto and Javier Albarran, who gave up their day jobs in Mexico City to join the growing craft movement. The tasting room has a long bar with plenty of seating and a comfortable lounge area that features the work of local artists. Tequila, sotol and mezcal are also on hand, as well as small bites from the in-house kitchen. The knowledgeable bartenders speak both Spanish and English and can tell you everything you need to know about Border Psycho's core beers and the collaborations with the brewery's *amigos* in San Diego County.

Belgian Black IPA, a 9.3 percent ABV brewed in Tijuana with Three Punk Ales from Chula Vista, offers a delicious hoppiness with a toasty finish. A collaboration with Mason Ale Works produced Zonkey Imperial Coffee Stout. Inspired by the Spanish cocktail carajillo—which combines coffee with brandy, whisky, anisette or rum—this brew is made with orange and vanilla. Mason Ale Works plans to open its own bar in Tijuana in April and will have two booths at next month's Ensenada Beer Fest.

At 10.3 percent ABV, Border Psycho's Brutal Imperial Stout on Nitro was phenomenal, with tons of chocolate and coffee and hints of licorice—try it with a shot of mezcal. And La Perversa® (7.7 percent ABV) is an imperial IPA, with a hoppy floral aroma and tropical fruit notes. Also good with a shot of mezcal!

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ROBERT FLORES

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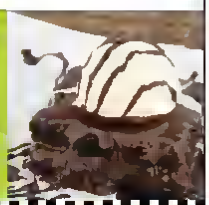

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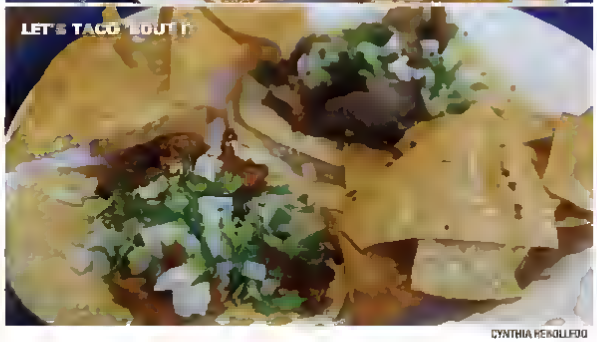


CYNTHIA REBOLLEDO

Tacos and Memes

HoleInTheWall

» CYNTHIA REBOLLEDO

TACOS WAY
12800 Garden Grove Blvd , Ste B, Garden Grove, (714) 956 5656

There's a bit of a Mitu-inspired whimsy at this taco joint—Spanglish-influenced meme wall art, a staff that doesn't take itself too seriously, and an illuminated outdoor sign stating, "*No esta bueno pero quita el hambre*" ("It's not good, but it takes away the hunger").

It's easy to miss Tacos Way, nestled in a tiny industrial center just off the 22 freeway end Garden Grove Boulevard. But in the short time it has been open, it has skillfully used its logo to draw in customers. It offers not great but solid tacos—and claims they get the job done. Choose from asada, pollo, al pastor, carnitas, chorizo, lengua and cabeza. Burritos come with the same meat options that are then spiked with rice, beans, salsa, onion and cilantro.

If you're feeling famished, order a torta: stuffed with beans, your choice of meat, sliced tomatoes, shredded lettuce and a generous layer of mayo, each one is accompanied by a blistered jalapeño. Dress up your torta at the salsa bar with pickled onions and creamy salsa verde, you're sure to be full for the rest of the week! Menudo is served all day in medium and large bowls, and for dessert, there are mixed fruit bowls topped with La Lechera (creamy sweet condensed milk) miel (honey) and shredded coconut. Two kinds of fresca are made fresh every day and stand in chilled glass jugs next to horchata and refreshing agua de pepino chia y limon, made from cucumbers, lime juice and chia seeds.

To promote its tender beef and chicken in a bowl, Tacos Way displays a sign reading, "Say no to drugs, say yes to teriyaki." Accented with vegetables and drowned in teriyaki sauce, the bowl can be spiced up with the bottles of Sriracha and Tapatío provided on all tables, as well as with the pickled jalapeños at the salsa bar. For those trying to eat healthy, the kitchen includes chicken and chef's salads. Whatever you order, you're guaranteed an entertaining meal as you read memes while stuffing your face with Tacos Way!

CREBOLLEDO@OCWEEKLY.COM

CYNTHIA REBOLLEDO

The Tasty Bits

Brussels sprouts and pig ears at Restauration

In the past 10 years, we've seen countless nose-to-tail trends and various interpretations of Brussels sprouts and pig ears on menus, but chef Phil Pretty of Restauration delivers a delicious reminder of why we came to embrace this porky-rich offal—as well as why you should order them.

The crispy pig ears are served in strips alongside charred Brussels sprouts that are dressed in a tangy caesar dressing, mixed with pickled Fresno chiles and hidden under a floppy fried egg. Combine it all for a robust bite that is the quintessence of Compart Duroc pork, redolent of earth and farm. A touch of acid makes this dish a perfectly balanced starter.

RESTAURATION
2708 E. Fourth St., Long Beach, (562) 439-8822, restaurationlb.com

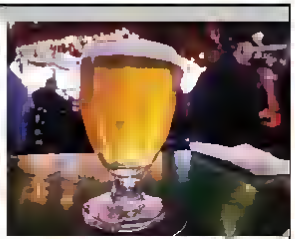
EatThisNow

» CYNTHIA REBOLLEDO

DrinkOfTheWeek

» ROBERT FLORES

Peeper American Pale Ale by Maine Beer Co.



ROBERT FLORES

You'll leave your first visit to Kelly's Korner Tavern in Placentia as a friend, but by the third visit, you'll be part of its ever-extending family. Since 1990, Kelly's has been pouring craft beer and serving up some of the best bar grub this side of the 91 freeway—and Jim Rafferty and crew were recently named Business of the Year in Placentia by the Chamber of Commerce.

Seven days a week, Kelly's serves as a home away from home to those needing a break from work or sports fans looking to watch a game on one of the tavern's 25 flatscreens. The beer list rotates frequently, and Rafferty brings in top-shelf, hard-to-find brews from across the nation.

THE DRINK

Among his finds is Maine Beer Co., which delivers a perfectly brewed American Pale Ale in the Peeper (5.5 percent ABV). The company's flagship beer uses Amarillo, Cascade and Centennial hops, plus vienna and red wheat malt, to create something delicate, with hints of spice and raspberries. A good pale ale is hard to find, and this, my friends, is a great one!

KELLY'S KORNER TAVERN
907 E. Yorba Linda Blvd., Placentia, (714) 961-9396, www.kellyskornertavern.com

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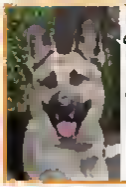

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***SESAME STREET* SURE HAS CHANGED**

COURTESY OF DAN SAVAGE

Savagely Loved

Dan Savage's Hump! Film Fest returns to Long Beach

BY MATT COKER

For years, decades even, ocweekly.com and the hack pages of our dead-tree edition have featured the sex-and-relationship-advice column Savage Love. Think ¡Ask a Mexican!, only with more fluids from naughty bits. (Dan Savage and Gustavo Arellano even swapped columns once.)

Savage, an openly gay father and husband, as well as editorial director of Seattle's savage alternative weekly *The Stranger*, has used his pearl necklaces of advice not only for same-sex couples, lonely hearts and horndogs, but also for straights, transgenders and those who are so kinky they don't know what the fuck they are. I'd wager I've learned the most about this crazy little thing called love from Savage's exchanges with those whose sexuality is foreign to me.

As with ¡Ask a Mexican!, Savage Love long ago became a brand, and its author has smartly parlayed his fame into other ventures, including the Hump! Film Festival, which as part of its 13th-annual, 35-plus-cities tour makes a stop Wednesday in Long Beach's most LGBTQIAPK-friendly moviehouse.

Savage has admitted that his amateur porn festival began as a joke in 2005. He and a colleague placed a full-page advertisement in *The Stranger* soliciting submissions, believing their mailbag would become the source of shits and giggles. What they got were earnest, homemade movies of straight sex, gay sex, trans sex, sexlessness and every conceivable (and inconceivable) kink. "Initially people are thrown back in their chairs," Savage told *Playboy* of his festival last May. "You're a straight guy watching hardcore gay porn, or you're a gay guy watching cunnilingus."

In that way, it really *is* like Savage Love. So is the reaction. "Everyone is cheering and clapping after every film," Savage says. "At first, all anybody can see is the differences. And halfway through, everyone starts to see the similarities, or that everything is exactly the same."

For those who mistakenly believe they can skip the festival and catch the content on the interwebs, know this. Contributors are promised no nasty, long-lasting consequences to their on-camera sex. Not only are cellphones forbidden at screenings, but the films are destroyed after the tour, as well. As Savage puts it, "Porn stars in a movie theater for a weekend," not "for all eternity on the internet."

So, here is what you can only see locally at the Art Theatre (with film descriptions courtesy of humpfilmfest.com):

***Objectify*:** Once you've got HUMP! on the brain, even the most mundane objects look a whole lot sexier.

***Desert Pussy*:** A very real couple gets it on in Monument Valley and will have you dreaming of outdoor-destination sex from dusk until dawn.

***A Sunday Hike*:** *The Blair Witch Project* meets an anarchist EDM festival in this witchy, magical, queer porn.

***A HUMP! Public Service Announcement*:** Educational and sexy, this film proposes an easy way to avoid a no good, very bad day. (Also: winner of the 13th Annual Festival Best Humor!)

***The Alley*:** Fine tattooed strangers find an extremely hot way to pass the time between a few spin cycles. (Winner of the 13th Annual Festival Best Sex!)

***Boys at the Beach*:** What's more fun than a day at the beach? A day at the beach with a group meat spin!

***The Code*:** If you haven't already been detoured by its garbage business practices, this film will convince you to never take Uber again. Lyft for life. NOTE: PLEASE DO NOT TRY THIS IN YOUR LYFT HOME FROM THE SHOW. (Winner: 13th Annual Festival Runner Up Best Sex!)

***Bum Appétit*:** This kinky couple skips straight past dinner to the good stuff. We knew there was a reason we liked the eggplant emoji so much.

***Hermetic Dating Rituals*:** Animated ritualistic demon porn is a first for HUMP!, but this film makes us happy to welcome it into our kinky family.

***Dark Room*:** You might recognize some of the cast of this rough romp. Featuring hot bodies, great sex and an end you'll not soon forget. (Winner of the 13th Annual Festival Runner Up Best Kink!)

***Is Queefing an Instrument?*:** Queefing is the new rap air horn.

***Pizza Roles*:** Pizza roles are always better than gender roles. In this meta porn on a porn set, there's no telling what stereotypes will be shattered next!

***Bed Bugs*:** The ghost of boyfriend past haunts a trashed mattress. (13th Annual Festival Jury Award Winner!)

***Second Favorite Man*:** The No. 1 country banger about polyamory.

***Morning Comes*:** Ruminations on sexual insecurity and some very real, very hot morning sex.

***Oh the Savings*:** What really gets this solo masturbator going? A thick wallet.

***Paramnesia*:** Kinky Tumblr girls shot a Lynchian porn! Get ready for sexy, scary and simultaneously adorable nightmares. (Winner of the 13th Annual Festival Best Kink!)

***Connection*:** A coffee-shop fantasy turns a contemporary-dance routine into one of the sexiest striptreases HUMP! has ever seen. (Winner of the 13th Annual Festival Best in Show!)

***The Spaces Between*:** A "behind the scenes" look at the complexities of queer interracial relationships in modern political times.

***Turiya*:** A Depeche Mode video on Quaaludes, get ready for gender-bending, mind-warping, double-sided dildo magic.

***Dildrone*:** "Cool drone," said no one ever, until these folks equipped one with a dildo. (Winner of the 13th Annual Festival Runner Up Best Humor!)

MCOKER@OCWEEKLY.COM

HUMP! FILM FESTIVAL 2018
at the Art Theatre, 2025 E. Fourth St., Long Beach, humpfilmfest.com. Wed., 9 p.m. $20 (plus $4.49 in fees). 18+

Oh, Baby!

BY MATT COKER

Call Me By Your Name. Charming American doctoral student Oliver goes to an Italian villa to serve as the annual summer intern for an eminent Greco-Roman culture professor. But Oliver and the professor's son fall in love. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs., Feb. 22, 12:30, 2, 3:15, 7 & 9:45 p.m. $7-$10.*

Huntington Beach SoCal Film Festival. The 13th-annual event presents 44 films from 20 countries representing the best of independent filmmaking. *Huntington Beach Library Theater, 7111 Talbert Ave., Huntington Beach, hbfilmfest.com. Opens Thurs., Feb. 22, 2 p.m., continues daily at various show times, with the final screening Sat., 10 p.m. $2.50-$50.*

Coco. Miguel Rivera takes the famed guitar of his idol before the Day of the Dead talent show in his town's plaza. But with a single strum, Miguel is sent to the Land of the Dead. *Cal State Fullerton, Titan Student Union Titan Theatre, 800 N. State College Blvd., Fullerton, (657) 278-2468. Thurs., Feb. 22, 4, 7 & 10 p.m.*

Is Genesis History? Fathom Events and Compass Cinemas simulcast into theaters nationwide a one-year anniversary screening that is followed by host Del Tackett touring the Ark Encounter and discussing topics raised with college students. *Various theaters; www.fathomevents.com. Thurs., Feb. 22, 7 p.m. $12.50.*

National Theatre Live. *Cat on a Hot Tin Roof.* Captured live on London's West End in the fall of 2017 is this revival of Tennessee Williams' 1955 Pulitzer Prize winner, directed by Benedict Andrews. *Various theaters; www.fathomevents.com. Thurs., Feb. 22, 7 p.m. $22.*

Sophie Scholl: The Final Days. To mark the 75th anniversary of the execution of the German college student, Frida presents the acclaimed 2005 biographical drama on the 21-year-old activist. *The Frida Cinema, thefridacinema.org. Thurs., Feb. 22, 7 p.m. $7-$10.*

Tony—The Movie. Documentarian Dennis Stein follows Tony Rodriguez, who ends up homeless after losing his job as a waiter in San Diego. His search for housing turns into a quest for solutions to homelessness, not just for himself, but for thousands of people living on the streets across San Diego County. *Marina Park Community Center, 1600 W. Balboa Blvd., Newport Beach, www.ocriverpark.org or www.newportbeachca.gov. Thurs., Feb. 22, 7 p.m. Free, but seating is first come, first served.*

Oscar Nominated Short Films. Academy Award-nominated short films in animation, documentary and live-action categories are screened. The Oscars telecast is March 4. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Fri., animated, 1 p.m., documentary A, 3 p.m., documentary B, 5:30 p.m.; live action, 7:30 p.m. 1 & 3 p.m. programs, $8.50-$9 each, later programs, $8.50-$11.50. Also at Warner Grand Theatre, 478 W. South St., San Pedro, spiffest.org. Documentary, Fri., 6:30 p.m. live action, Sat., 7 p.m., animated, March 3, 7:30 p.m. $8-$14 per program.*

Girls Trip. Malcolm D. Lee's 2017 comedy stars Regina Hall, Queen Latifah, Jada Pinkett Smith and Tiffany Haddish. *The Frida Cinema, thefridacinema.org. Fri., 2:30 & 8 p.m. $7-$10.*

Cô Hai Gai (The Housemaid). IFC Midnight presents a Vietnamese horror film about Linh (Nhung Kate), a poor orphaned young woman who finds work as a housemaid in a crumbling rubber plantation in 1953 Vietnam. *The Frida Cinema, thefridacinema.org. Fri., 10:30 p.m., Sat., 2:30 & 8 p.m.; Sun., 8:30 p.m. $7-$10.*

I'm Gonna Git You Sucka. *OC Weekly*'s Friday Night Freakouts entry is writer/director/star Keenen Ivory Wayans' hilarious 1988 send-up of 1970s blax plotation cinema that actually includes veterans of the genre. *The Frida Cinema, thefridacinema.org. Fri., 11 p.m. $7-$10.*

Trouble No More. This musical documentary showcases performances during Robert Zimmerman's 1980 gospel music tour. An evangelical preacher played by actor Michael Shannon believers sermons in between the songs. *Art Theatre, (562) 438-5435. Fri., 11 p.m., Sat.-Sun., 11 a.m. $6.50-$11.50.*

The Met Live in HD: *La Boheme.* The world's most popular opera is about six impoverished young bohemians, surviving only on laughter and the promise of love, sung in Italian with English subtitles and simulcast live in theaters nationwide. *Various theaters; www.fathomevents.com. Live: Sat., 9:30 a.m.; encore, Wed., 1 & 6:30 p.m. $18-$24.*

Mary and the Witch's Flower. The heartfelt story of a young girl trying to discover her place in the world is filled with ingenious characters and jaw-dropping imaginative worlds. *Various theaters www.fathomevents.com. Sat., 12:55 p.m., Mon., 7 p.m. $12.50.*

The Room. In what has been dubbed "a modern classic" and "the *Citizen Kane* of bad movies," Tommy Wiseau plays an amiable banker having a grand old time in a gorgeously shot San Francisco with his fiancee (Juliette Danielle). Everything changes when his conflicted best friend (Greg Sestero) joins in to form a love triangle. *The Frida Cinema, thefridacinema.org. Sat., 11 p.m. $7-$10.*

The Ludgers. Young twins Rachel and Edward are confined to their crumbling family estate in 1920 rural Ireland by a family curse. A sinister and terrifying presence forces the orphans to be in bed by midnight, forbids outsiders past the threshold and, if either attempts to escape, puts the life of the other in jeopardy. *The Frida Cinema, thefridacinema.org. Sat., 11:30 p.m., Wed., 8 p.m. $7-$10.*

The Rocky Horror Picture Show. Live shadow-cast troupe Midnight Insanity performs alongside what's flashed on the screen. *Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $8.50-$11.50.*

Panah. Brooklyn teen Alike spends time with her openly gay friend Laura, who Alike's mother believes may be a bad influence, so she insists that Alike spend more time with Bina, a young girl from her church, but then they begin to have feelings for each other. *The Frida Cinema, thefridacinema.org. Sun., 12:30 & 2:30 p.m., Mon.-Tues., 2:30 & 8 p.m. $7-$10.*

The Dark Crystal. Directors Jim Hanson and Frank Oz used groundbreaking animatronics to tell the story of elf-like "Gelfling" Jen (voiced by Stephen Garlick) trying to restore balance in his alien world by returning a lost shard to the powerful but broken gem referenced in the movie's title. *Various theaters; www.fathomevents.com. Sun. & Wed., 2 & 7 p.m.; also March 3 & 6. $12.50.*

Oscar Snubs & Flubs. Major boo-boos of the 90th Academy Awards are exposed a week before the Oscars telecast. This program is suitable for teens and adults. *Cypress Library, Program Room, 5331 Orange Ave., Cypress, (714) 826-0350. Sun., 2 p.m. Free.*

Don't Think I've Forgotten: Cambodia's Lost Rock and Roll. South Coast Repertory presents a free outdoor screening of this critically acclaimed 2015 documentary that celebrates a vibrant musical culture that was nearly lost forever under the brutal Khmer Rouge regime. *5th & Spurgeon Parking Structure, 4th Floor Rooftop, 301 E. Fifth St., Santa Ana, thefridacinema.org. Sun., roof opens, 5:30 p.m., screening, 7 p.m. Free.*

Words on Film: The Challenges of Adapting Novels to Film. UC Irvine scholars and accomplished alumni discuss the delights and challenges of adapting beloved novels for film. *UCI, Humanities Instructional Building 215, West Peltason and Campus drives, Irvine (949) 824-6117. Mon., noon. Free.*

Primal Rage: Bigfoot Reborn. Ashley and Max Carr are stalked deep in a Pacific Northwest forest by a terrifying creature that might be Bigfoot. *Various theaters; www.fathomevents.com. Tues., 7 p.m. $10.*

Film and Media Studies Spotlight Showcase. Award-winning filmmaker Jess dela Merced (class of 2009) is also honored. *UCI, McCormick Screening Room, Humanities Gateway 1070, Irvine (949) 824-6117. Wed., 5 p.m. Free.*

***Baby Driver* and Trivia Contest.** Edgar Wright's 2017 action crime drama is about Baby, a music-lover who is coerced to work as a getaway driver for a kingpin. *5th & Spurgeon Parking Structure, thefridacinema.org. Wed., trivia contest, 7 p.m. (space is limited, so sign up at www.4thstreetmarket.com/trivianight), screening, 8:30 p.m. Free.*

Edward Scissorhands. Tim Burton's 1990 classic is about animated human being Edward, who has a freakish appearance and scissor blades for hands because his creator died before his project was completed. A loving suburban saleswoman discovers Edward and takes him home. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. $9.*

A Night at the Oscars. Hosts Robert Kline and Stephanie Heredia present an Oscars pre-party with a glimpse behind the scenes of this year's nominated films and what it takes to win the statue. *Regency San Juan Capistrano, 26762 Verdugo St., San Juan Capistrano, (949) 661-3456. Thurs., March 1, 6:30 p.m. $15.*

MenAlive Orange County Gay Men's Chorus presents *The Sound of Music.* Proceeds from the screening benefit MenAlive's community outreach promoting understanding and acceptance for the LGBT community. *The Frida Cinema, thefridacinema.org. Thurs., March 1, 7 p.m. $15.*

SONY PICTURES

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Dream On

The most important play you'll ever see is now at Cal State Long Beach

BY JOEL BEERS

KEITH IAN POLAKOFF

The most important play you will ever see is currently in production at Cal State Long Beach (CSULB).

Okay, that's a bit hyperbolic, but after experiencing *Dreamers: Aquí y Allá*, a living piece of theater ripped from the proverbial headlines that directly addresses the uneasy, uncertain status of nearly a million people living in the U.S., it's difficult to shake that feeling.

Presented by California Repertory, the master's arm of the university's theater department, the play is a corkscrew to the heart, a punch in the gut, a slap in the face and an urgent call to arms. Not Second Amendment arms, but the First Amendment's: the freedom to stand up, speak out and express yourself as an American citizen, specifically through voting or working for candidates in the upcoming midterm elections who might provide a voice of reason and empathy. (In fact, the play twice mentions that elections in Orange County's congressional districts will serve as battlegrounds for both health care and immigration reform.)

The 80-minute play was created and performed by those who are and who value Dreamers, some 800,000 people (including approximately 1,000 currently enrolled at CSULB), many of whom arrived here too young to remember the countries they were born in. They go to school, have jobs, pay taxes and otherwise contribute to a society they don't legally belong to because they lack a piece of paper.

It was conceived by Andrea Caban, who directs with Julie Granata-Hunicutt, with plenty of assistance from 30 Dreamers who participated in CSULB professor Armando Vazquez-Ramos' California-Mexico Studies Center's Dreamers Study Abroad program. *Dreamers* channels the vigor, spirit and sense of using theater to propel social activism pioneered by the landmark troupe El Teatro Campesino, which rose from the soil of the Delano grape strike. An ensemble of 11, many of whom often appear in silhouette, document what it's like to be undocumented: the mountain of paperwork needed to file for Deferred Action for Childhood Arrivals (DACA), their fears of giving so much information to a government agency that seems hostile, the daily small and great struggles of continuing to strive and work toward something when the real threat looms that it will all be taken away.

Dreamers is a play about battling a culture of fear, both their own and of people who want them out of "their" country, fighting for their families, searching for their identities and working toward a better future, but one shrouded in uncertainty. It's informative, entertaining, fierce and poignant—particularly a moment in which a busload of Dreamers returning from an immigration conference in Tijuana approach the U.S. border. They see the Aug. 21, 2017, solar eclipse and briefly share a communal moment, with one musing that maybe it's a sign from the universe revealing that we are all children spawned from the same dust of stars. But that notion is dashed a few days later when Trump announces the end of DACA.

This is not a play about impersonal, politicized terms, or some well-intentioned piece of agitprop, or even, really, about the immigration debate. It's about people and their individual stories, reflecting the experiences of hundreds of thousands. The college valedictorian who tells graduating seniors that she can't share in their optimism for the future because she doesn't know where she will be in six months; the young woman born in Mexico but raised in the U.S. who is part of both lands, but considers neither her real home; the El Salvadoran native who fears he will be killed if deported, as he is "too white"; the lawyers, teachers, homeowners, business owners, medical students and aspiring child social workers who don't know if or when they will lose all they have attained and are still working toward.

It's about the people whose aspirations, sacrifices and sense of opportunity truly make this country great, people who realize that no dream is worth having unless you have to fight for it. And there is a great deal of fight in this piece.

So, a suggestion from this old white guy? Shave about 20 minutes and do it EVERYWHERE. Do it at high schools and colleges, in parks and senior centers. Do it in front of city halls, DMVs, courthouses, police stations, Whole Foods, and Bed Bath & Beyond. Take it to the streets—not just of Santa Ana, but also of Brea and Rancho Santa Margarita and the Fullerton hills. Take it to bars and restaurants and tattoo parlors and anywhere people whine about voting not mattering, or everything is rigged, or they're too busy or otherwise preoccupied to give a shit about the shit that matters.

Hell, do it at Disneyland.

Do it where the people who need to hear it—that gray, unmotivated, ignorance-is-bliss middle area where most of us live—can hear it. Do it with the drive and focus that makes people stop what they're doing and listen. And most important, ACT. Because, as one actor eloquently says near the end, this isn't just an issue about immigration; it's an issue about humanity. The fate of 800,000 people, as well as a large slice of this nation's conscience, precariously hangs in the balance.

Fuck it: This is the most important play you will ever see.

DREAMERS: AQUÍ Y ALLÁ
at CSULB Studio Theatre, 12500 Bellflower Ave., Long Beach, (562) 985-7891, www.csulb/theatre.edu. Thurs., 7 p.m., Fri., 8 p.m., Sat., 2 & 8 p.m., Sun., 2 p.m. $15-$20

TrendZilla

» AIMEE MURILLO

Well-Dressed Tots!

Finding chic, tasteful clothes for your baby isn't impossible, but to find a brand of infant clothing that is cool, handmade and gives a portion of its profits to a cause is downright amazing! Enter Saxon & SunRa (*www.saxonandsunra.com*), a local apparel company that has adorned babies from the U.S. to Australia in well-made, spunky outfits. Made with comfortable, movable fabrics and in girls' or unisex designs, the collection allows babies and young children to be their energetic selves at the playground while also looking stylish enough for a visit to Grandma's.

Palm Springs–raised owner/designer Graciela Portillo has been interested in making clothes since she was a teenager, but she didn't fully leap into the craft and start her own clothing line until the birth of her daughter, Saxon.

"I hadn't touched a sewing machine for a long time, but I just started making her some onesies," Portillo recalls. "I showed them to friends and family, and they all started pushing me in that direction [of opening my own store]." A friend who worked at SEED Peoples Market in Costa Mesa urged Portillo to sell her designs there, and the brand has been growing steadily since.

Named after her daughter and her stepson Mason (whose middle name, SunRa, was inspired by the jazz artist), the company, established in 2014, offers a limited number of each design, but also allows for custom orders for specific fits or prints. And a portion of the profits go toward organizations that aid young victims of sex slavery and trafficking.

As a self-taught seamstress who relied on YouTube tutorials and trial and error, Portillo delights in the process of sewing everything herself. "I really connect to the company through actually making the clothes," she says. "Even though I know to grow into a larger project, I will have to not do that and be more wise with my time, I really love making each garment itself."

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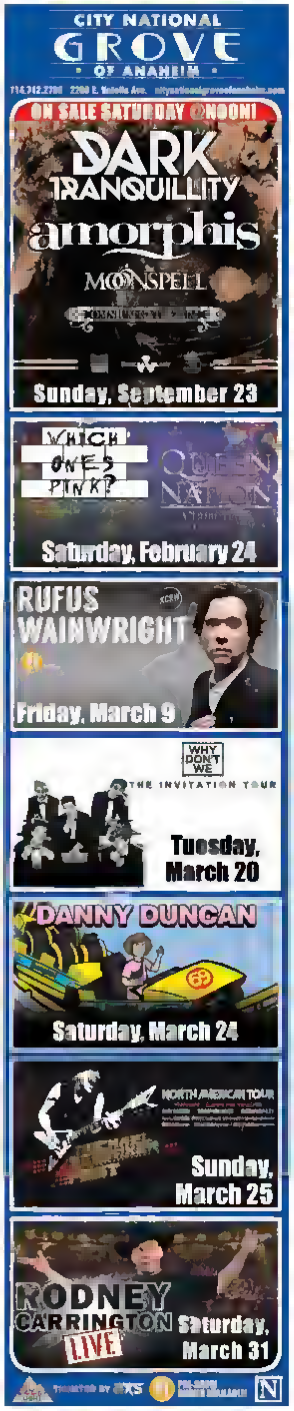
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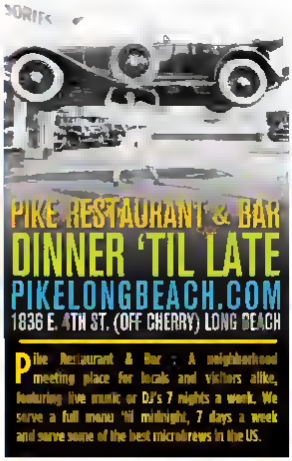
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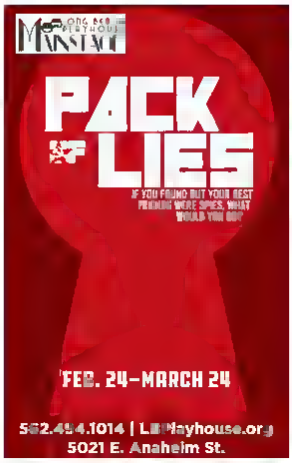
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Look at the Love That He Found

On what would be his 50th birthday, Bradley Nowell's spirit finds Sublime reincarnation

BY NATE JACKSON

In the south end of Westminster Memorial Park Mortuary, a scrawny sapling on Shakespeare Lane sticks out like a sore thumb among tall, aging oaks. It's a hint that you're close to finding Bradley Nowell's grave. Years ago, so many fans carved messages into the original tree that it died and had to be replaced.

Every year, the site holding a portion of Nowell's ashes becomes a memorial ground for family, friends and fans of the Sublime front man. A parade of joints, 40-ounce bottles and magazine covers enshrine his headstone. People descend on the site to scrawl notes and prayers to Nowell on the curb nearby.

"I always remember hearing about Jim Morrison's gravesite, which has become like a pilgrimage, and I felt it was important to have [a site] for the fans and important for me, so when I go up there, I'm not just in the rain remembering him by myself," says Nowell's widow, Troy Holmes. "Every year, there's a few new people, there's always music and someone playing his songs on acoustic [guitar]."

We often remember Nowell for how he died and the history he left behind. Today, it's surreal to imagine the often-shirtless, tattooed rock star on his 50th birthday with gray hair, decades of wisdom and a career that he was actually around to enjoy. "I think about that all the time," says his father, Jim Nowell. "I'm 74 years old, and I'm overweight, and that's what he would be. There's no reason he'd be any different; he'd just be older and fatter."

Jim has also often wondered whether success and parenthood would've gotten Nowell clean, or if his downward spiral of drug addiction would have continued. "I would've taken it either way, just to have him around," he says.

While the impact of his death can't be understated, on his 50th birthday, it seems only right to remember the story of Nowell's birth.

Nowell's mother, Nancy, who'd suffered a miscarriage, had undergone a procedure to make sure it wouldn't happen again. "Brad always thought that if our first baby that miscarried had made it, he wouldn't have," Jim says. "So he always thought he was pretty lucky anyway."

In February 1968, doctors had to provide a little extra help for Brad to be born. "Doctors in the old days played golf on Wednesday, so they took the day off," Jim recalls. "My birthday was on Wednesday [Feb. 21], and Nancy was in the hospital, so instead of inducing labor on Wednesday, they did it on Thursday and missed my birthday by one day."

Though Nowell didn't share a birthday with his father, he wound up sharing it with the father of America. "His birthday is the same as George Washington's," Jim says. "So he always got the day off for President's Day."

There isn't a day that Nowell's parents, his family, friends and band mates don't miss him. They're reminded of him everywhere they go, hearing his voice on the radio, seeing his band's logo on T-shirts and stickers, or driving past the mural of Brad with Sublime on the corner of Ocean and Termino in Long Beach.

This year, Nowell's 50th birthday is commemorated with tribute shows at Slidebar and Alex's Bar, a new animated video for "Boss DJ," and special merch from T-shirts to beer bottles of Sublime Mexican Lager.

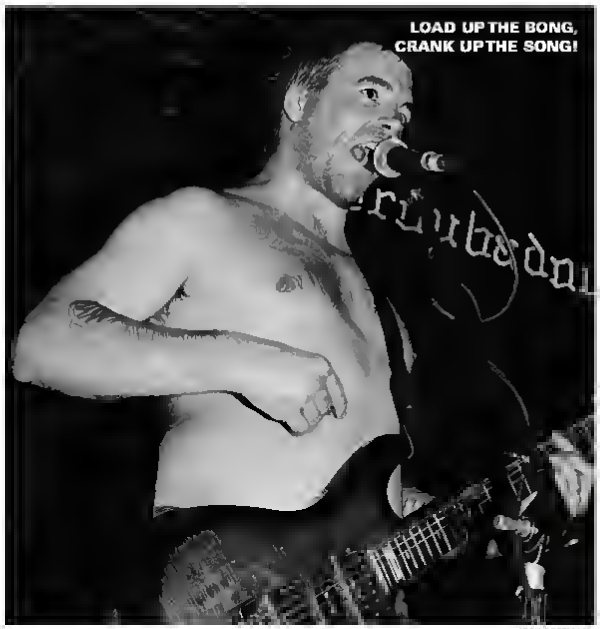
When Nowell died of a heroin overdose on May 25, 1996, no one could've predicted how Sublime's blend of reggae, punk, rap and dub would permeate the zeitgeist. "We always knew it was the best music in the world," says Sublime drummer Bud Gaugh. "It was just a matter of convincing everyone else of the same thing. I think [Brad] would be pleasantly pleased the way things have gone, and we owe it all to the fans."

Earlier this month, the One Love Cali Reggae Festival at the *Queen Mary* was awash with Sublime tributes. Couples walked hand-in-hand sporting shirts featuring the ubiquitous *40oz to Freedom* sun drawo by Opie Ortiz, the tattoo artist/singer of Long Beach Dub Allstars, who play the fest every year. Nowell's son, Jakob, performed with his band LAW. In between groups such as Iration and Common Kings, an MC on the mainstage got the crowds hyped to "Santeria."

Fans belted out the chorus, their hands raised above their heads in the misty blunt smoke, singing along as if they were seeing Nowell and the band onstage, even though many of the youngsters weren't even born when it came out.

"I'd say about 80 percent of those bands on the bill wouldn't be doing what they're doing if it weren't for hearing a Sublime song and loving the songs because they're so well-written," says Long Beach Dub Allstars keyboardist Jack Maness. "And not one of those bands could write a song as good as Sublime. Yeah, [they] can write songs, and they're clever, but [Brad] was the real foundation—the real deal."

For Maness and the Long Beach Dub Allstars members who knew Nowell best, missing their friend whose sound found them such ubiquitous fame is bittersweet. "It callouses you in some way. ... You have to go deeper to heal," Maness says. "For us close friends and all these guys that were close-knit in this camp and seeing the potential, it was like the Elon Musk rocket ship that was about to blast off. But sometimes, those rockets blow up. I mean, the rocket still went, but the captain just wasn't on board."



JOSH COFFMAN

Sublime's rocket launched in the form of a multiplatinum self-titled album that introduced many to the humor, heartbreak and seediness of California culture the band embodied. "It's one thing to create amazing melodies, which they did, [and] it's one thing to create great arrangements," says Dave Kaplan, one of the managers of Sublime's estate. "But to actually have the deep meaning in the songs brings it to a whole different level. When you come of music age, 13 to 16, we're seeing every generation re-adopt them."

It's hard to believe the band didn't fit in at all during their early days, when they were trying to book gigs in L.A. "We'd go try to play Hollywood, and they'd have us stacked up with metal bands and glam rock, and we're sharing the backstage with guys who have more cans of hairspray than we do beer," Gaugh remembers. "Promoters were like, 'How do we bill this?'"

With sheer persistence, relentless touring and selling records out of the back of their van, Sublime brought the energy of their backyard parties to the mainstream. It introduced the world to a front man that was both charisma incarnate and a shy, well-read introvert who never quite knew if what he was doing would catch on. "Whenever he'd write something new, he'd play it over and over again and go, 'Do you think people are gonna like it?'" Holmes says. "He was never totally sure; he couldn't really see it through other people's eyes."

Thirty years after the band's formation, it's hard to imagine how Sublime's music would've evolved or how 50-year-old Nowell would view their success. We imagine his spirit would be stoked every time joints or trees got replaced near his headstone. It symbolizes the cycle of Sublime that will always find a new listener.

"All these people that we're bonding with over music, a lifestyle, it was going up against what was commonly popular," Gaugh says. "We did something different, and people were like, 'I'm digging that, I see that, I feel that, I'm living it.'"

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Grown-Up Goofball

Reggie and the Full Effect survive by turning sadness into silliness

BY JOSH CHESLER

COURTESY OF REGGIE AND THE FULL EFFECT

Keyboardist and part-time vocalist James Dewees was on tour with his typically goofy side project, Reggie and the Full Effect, a handful of years ago when everything seemed to be going perfectly. The veteran musician had just released *No Country for Old Musicians* to relatively positive reviews. He had enough time for a lengthy tour; he even had his next stretch lined up on keys for his primary gig in the Get Up Kids, followed by recording former My Chemical Romance hand mate Gerard Way's 2014 solo record, *Hesitant Alien*.

"Reggie's always been something that I've just done for fun," Dewees says. "I'd been too busy for Reggie, but I was always writing the whole time I was doing Get Up Kids or Gerard's stuff. I always know when I write a Reggie song because either they're silly or they just don't fit in anything else. Once I got to a certain point where I had enough songs to do another Reggie record, my mom got sick with cancer, and then my mother-in-law at the time got sick with cancer as well, so everything got put on hold." Dewees lost both women over the course of a month.

After spending months flying back and forth between his home in New York and his familial obligations in the Midwest, the comedic artist had experienced the tragedy and brutality of illness and death in a way he'd never known before—which helped shape the tunes for his newest record, *41*. "Music was my way of dealing with the grief, so I started writing more lyrics and changing the music," Dewees says. "There are songs on the new record that are a little more serious than most Reggie releases, but it's just me writing lyrics about my mom. They're songs for her, songs for my dad and what he was going through, and songs for my brother and for me and what we were going through. They're songs for anybody who's had a relative or a friend going through that."

Aside from being some of Dewees' most mature work lyrically, *41* continues Reggie and the Full Effect's growth musically as well. The experienced pianist and drummer called in friends new and old to record with him, including his former hand mate Ray Toro, who tracked virtually all of the album's guitars. Of course, no matter how evolved the seventh Reggie record may sound compared to their earlier works, one of Dewees' favorite aspects of the band will always be that he doesn't have to take it too seriously or worry about moving massive amounts of records. "Now that we're all older and make a living off being musicians—even for bands that say, 'We won't compromise our art for people'—you always have bills to pay, so you can't Frank Zappa everything and expect all your fans who liked your previous releases to hop on board with you on this musical journey," Dewees says. "You still need to write things that people can relate to and that people will enjoy because otherwise, people won't see you on tour, and then you won't have a career."

Though not a full-time band, Reggie have been around long enough to have hardcore fans who accept the music and Dewees for being a goofball with it. "We can literally write a song about chicken and not have to worry about it," he says.

Dewees and the rest of the Reggie crew kick off their tour behind *41* on Tuesday at the Observatory—and no one should expect even a semi-serious set. "It's more like a standup comedy show with some songs because I try to pretend like I don't have things to say—like, I'm just going to get up there and he this stoic presence and just sing—but I always get up there and talk about something so dumb at every show," Dewees says. "I don't mean to, but sometimes I tend to carry on. Sometimes I think I talk more than I actually perform music."

REGGIE AND THE FULL EFFECT
perform with Senses Fail at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. Tues., 7 p.m. $18. All ages

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concert guide»

COURTESY OF PROFESSOR AND THE MAD MAN

Friday

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DVBBS 9 p.m., $20-$30, 21+. Time Nightclub, 1875 Newport Blvd., Ste. B245, Costa Mesa, (949) 722-7103, www.timenightclub.com

ICON FOR HIRE 7 p.m., $15-$17, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com.

INVISIBL SKRATCH PIKLZ 9 p.m., $20, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

PEACE, LOVE AND DOORS—A GROOVY '60S PARTY 8 p.m., free, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

PROFESSOR AND THE MADMAN 8 p.m., free, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

SEGA GENECIDE 10 p.m., free. La Cave, 1685 Irvine Ave., Costa Mesa, (949) 646-7944, www.lacaverestaurant.com.

THE-DREAM 8 p.m., $20-$170, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

Saturday

ALL PIGS MUST DIE, BAPTISTS, SKULLCRACK 8 p.m., $12-$15, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

ENTER SHIKARI 8 p.m., $18, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

JUNGLE FIRE, ROOGALOO ASSASSINS 8 p.m., $12-$15. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

SECRETS 8 p.m., $12-$14, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com.

WHICH ONE'S PINK, QUEEN NATION 7 p.m., $23.50, all ages. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700, www.citynationalgroveofanaheim.com.

Sunday

THE ALBUM LEAF, VAKOUM 9 p.m., $15, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com

JUSTIN NOZUKA, GOOD OLD WAR, RIVER MATTHEWS Call for time and cover, all ages. The Glass House, 200 W. Second St., Pomona, (909) 865-3602, www.theglasshouse.us

PNR ROCK 8 p.m., $25-$100, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

REIK 7 p.m., $60, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim

SUFFERER 7 p.m., $12, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com.

Monday

ADULT SWIM PRESENTS MR. PICKLES THRAS-TACULAR 7 p.m., $24, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim

G-EAZY 8 p.m., $65-$150, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

LANITARIANS, PURPLE MOUNTAINS, MAJESTIES, THE MOSAICS, SKINMAG 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

Tuesday

DA GUTTA SOUL PAID KILLA ENT. 7 p.m., $10, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com

SENSES FAIL, REGGIE AND THE FULL EFFECT 7 p.m., $19, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

Wednesday

MALIA CIVETZ, GINGER ROOT, JERYKA HAYES 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com

Thursday, March 1

WARM BREW 11 p.m., $15, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

BEARCOON, MIKE VITALE AND THE HAWKLINE MONSTER, ARBY LITMAN 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

Bi & Biphobia

I'm an 18-year-old female who is cisgender and bisexual. I've been in a monogamous relationship with my cisgender bisexual boyfriend for about a year. I'm currently struggling with a lot of internalized biphobia and other hang-ups about my boyfriend's sexuality. I don't know if I'm projecting my own issues onto him or if I'm just being bigoted toward famen, but unfortunately, I feel truly awful about it. But when I think about the fact that he's so attracted to men, I become jealous and fearful he will leave me for a man or he would rather be with a man. (I've been with men and women in the past; he's never been with a man.) I know it is unfair of me to feel that way, and he's never given me any real reason to fear that. We have a very engaged, kinky, rewarding sex life! But I worry I'm not what he really wants.

This situation is complicated by the even certainty that my boyfriend has some sort of hormonal disorder. He has a very young face for an 18-year-old, a fourteen figure and not a lot of body hair. He orgasms, but he does not ejaculate, and although he has a sizable penis, his testicles are more like the size of grapefruit eggs. He struggles a lot with feeling abnormal and un-masculine. I try to be as supportive as possible and tell him how attracted to him I am and how he'll get through whatever that is. But he can tell his bi-ness makes me nervous and uncomfortable. I think that because he appears more feminine than most men and is more often hit on by men than women, I worry he would feel more comfortable as "normal" with a man.

I don't want to contribute to him feeling abnormal or bad about himself. How do I stop worrying that he's gay or he would be happier with a man? I feel horrible about myself for these anxieties considering that I'm bi, too, and should know better.

Anonymous Nervous Girlfriend Seeks Tranquility

"Many people who encounter as Bi+ folk in the wild just project their insecurities onto us with impunity and then blame us for it," said RJ Aguiar, a bisexuality activist and content creator whose work has been featured on Buzzfeed, HuffPo, Queerty and other sites. "As someone who's bi herself, I'm sure ANGST knows this all too well."

So if you've been on the receiving end of biphobia—as almost all bisexual people have—why are you doing it to your bisexual boyfriend?

"This hypothetical send-so-is-going-to-leave-me for someone-hotter scenario could happen to anyone of any orientation," said Aguiar. "But maybe because the potential 'pool of applicants' is even twice as big for us Bi+ folk, we get stuck with twice as much of this irrational fear? I don't know. But here's what I do know: Most biphobia (and jealousy for that matter) is projected insecurity. Built into the fear that someone will leave you because they 'like x or y better' is the assumption that you yourself aren't good enough."

And while feelings of insecurity and jealousy can undermine a relationship, ANGST they don't have to. It all depends on how you address them when they arise.

"We all have our moments!" said Aguiar. "But we can turn these moments into opportunities for open communication and intimacy rather than moments of isolation and shame. That way they end up bringing you closer rather than drive this invisible wedge between you. The key is to understand that feelings aren't always rational. But if we can share those feelings with the person we love without fear of judgment or reprisal, it can help create a sphere of comfort and intimacy that no piece of ass will ever be able to compete with—no matter how hot they are or what they may or may not have between their legs."

As for the reasons you're feeling insecure—your boyfriend might be gay and/or happier with a man—I'm not going to lie to you, ANGST. Your boyfriend could be gay (some people *who aren't bisexual* think nothing as a lie before coming out as gay or lesbian), and/or he could one day realize that he'd be happier with a man (just as you could one day realize that you'd be happier with a woman). But your wonderful sex life—your engaging, kinky, rewarding sex life—is pretty good evidence that your boyfriend isn't gay. (I was one of those guys who identified as bi before coming out as gay, ANGST, and I had girlfriends and the sex we had was far from wonderful.)

And now I'm going to tell you something you no doubt already know: Very few people wind up spending their lives with the person they were dating at 18. You and your boyfriend are both in the process of figuring out who you are and what you want. It's possible he'll realize you're not the person he wants to be with. ANGST, but it's also possible you'll realize he's not the person you want to be with. Stop worrying about the next six or seven decades of your life—stop worrying about forever—and enjoy this time and this boy and this relationship for however long it lasts.

Finally, ANGST: on the off chance your boyfriend hasn't spoken to a doctor about his symptoms—because he's an uninsured/undersinsured/unlucky American or because he's been too embarrassed to bring up the size of his balls and quality of ejaculations with his parents and/or doctor—I shared your letter with Dr. John Amory, professor of medicine at the University of Washington.

"An 18-year-old male with testicles the size of grapes" indicates an issue with testicular development," said Dr. Amory. "The reduced testicular volume, in combination with the other features such as his feminine face and sparse body hair, also suggest an issue with testicular function."

It could simply be a delayed puberty—some people suddenly grow 6 inches when they get to college—or it could be something called Klinefelter syndrome.

"Klinefelter syndrome occurs in one out of every 500 males and is associated with small testicular volume and decreased testosterone," said Dr. Amory. "This diagnosis is frequently missed because the penis is normal in size and the men are normal in most other ways, although about half of men with Klinefelter syndrome (KS) can have breast enlargement (gynecomastia) that can be seen as feminizing. Bottom line: Small testes at age 18 means it's time for a doctor's visit—probably an endocrinologist or urologist—to take a family history, do an examination, and consider measurement of testosterone and some other hormones. This should help him understand if he 'just needs to wait' or if he has a diagnosis that could be treated. There is a real possibility that he has KS, which is usually treated with testosterone to improve muscle mass, bone density and sexual function."

Follow RJ Aguiar on Twitter @rjaguiar.

I'm a 27-year-old woman whose boyfriend recently broke up with her. Along with the usual feelings of grief and heartbreak, I'm feeling a lot of guilt about how I handled our sex life, which was one of the main issues in our breakup. My now-ex-boyfriend was interested in BDSM and a kink-oriented lifestyle, and I experimented with this for him. I attended several play parties, went to a five-day-long kink camp with him, and tried out many of his BDSM fantasies. The problem became that, hard as I tried, I just wasn't very interested in that lifestyle, and parts of it made me very uncomfortable. I was game to do the lighter stuff (spanking, bondage), but just couldn't get behind the more extreme things. I disappointed him because I "went along with it" only to think I wasn't into it and that I unfairly represented my interest in his lifestyle. Did I do something wrong? What should I have done?

Basically A Little Kinky

All you're guilty of doing, BALK, is exactly what lurksters everywhere hope their vanilla partners will do. You gave it a try—you were good-giving and game enough to explore BDSM with and for him—and sometimes that works, e.g., someone who always thought of themselves as vanilla goes to a play party or a five-day-long kink camp and suddenly realizes, hey, I'm pretty kinky, too! But it doesn't always work. Since the alternative to "went along with it" was "never gave it a chance," BALK, your ex-boyfriend should be giving you credit for trying, not grief for supposedly misleading him.

On the Lovecast (savagelovecast.com), Dan chats with rival advice columnist Roxane Gay. Contact Dan via email at mail@savagelove.net, follow him on Twitter @FakeDanSavage and visit ITMFA.org.

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THURS. MARCH 8TH @ 7:15PM
FIFTY SHADES OF PLAY

Are you intrigued by Fifty Shades of Grey but don't know how to get started with your partner? This workshop is geared towards beginners who wish to explore the erotic options of light bondage and spanking play in a fun, sexy, and safe way. We will cover how to get started, safety and communication as well as tips and techniques to create the best experiences. Tickets are $15 per person or $25 per couple when prepaid by 3/7/18. If space is available, $25 per person the day of the workshop.

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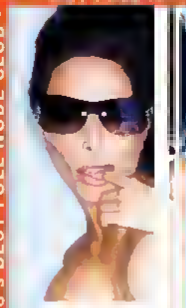

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Toke of the Week

» MARY CARREON

Tropical Haze Fruit Slabs

COURTESY OF FRUIT SLAB

Medicating with edibles can be difficult. For one thing, eating a whole brownie can sometimes launch you to Pluto and leave you too blitzed to function for days. For another, most edibles are desserts loaded with sugars, fats, flavoring, etc. So, if you're diabetic, vegan, dieting or simply trying to be healthy, most edibles are off-limits because of their ingredients.

Thankfully, the edible market is evolving thanks to companies such as Fruit Slabs, who make infused fruit leather. If you like to snack on dehydrated mango, pineapple or other fruits, you'll love Fruit Slabs. Although no cannabis products can technically be considered "organic," every piece of fruit leather is created with certified organic fruit, vegan-approved, gluten-free, non-GMO and consistently dosed with 100 milligrams of THC extract. This not only ensures the purest high, but it also eliminates many of the contaminants a lot of other edibles are tainted with.

Tropical Haze, available for $20 at Super Climb, is a dried mango puree topped with hemp seeds. The slab has ridges, making it easy to figure out a proper micro-dose before tearing off a piece. The taste of cannabis follows the initial explosion of mango, but it's far from overpowering. Honestly, it's hard to not want to eat the whole slab in one sitting. About 40 minutes after ingesting one-and-a-half strips, I felt a cerebral high although the packaging says the cannabis extract used is from a hybrid. I'd argue it's made with a sativa-dominant hybrid.

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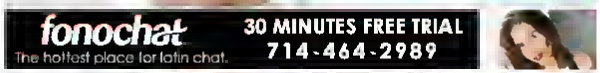
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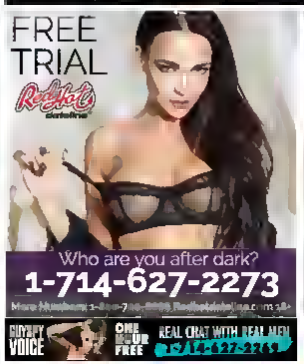
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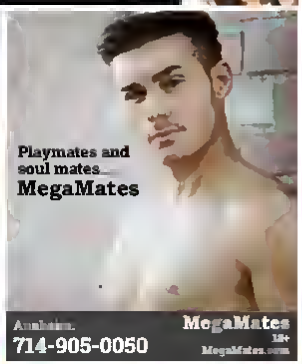
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Employment

196 Position Wanted

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Job Location: Irvine, CA) Provide safety strategy to deliver benefit-risk profile signal detection, evaluation, risk-benefit evaluation, risk management, ensure processing of expeditable adverse events meets regd standard, manage PVG grp. Reqd: MD & 2 yrs exp. Send Resume to: Spectrum Pharmaceuticals Inc., 11500 S. Eastern Ave, STE 240, Henderson, NV 89052.

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Sr. Business Analyst (Irvine, CA. This position requires 70% domestic travel to clients' locations across the US. Travel reimbursement including mileage and/or airfare/hotel etc. Perform requirements gather ing, GAP analysis to map customer's requirements to Salesforce. Document future state business process. Email resume referencing job code #SBA to UC Innovation, Inc. at jobs@ucinnovation.com.

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Employment

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Industrial Engineer (Cypress, CA) Plan and establish utilization of resources For industrial/commercial energy saving products Bachelor's in Industrial Engineering Resume to: OMNI Imagine Inc 10701 Holder St Cypress, CA 90630

Accountant: Prepare acct. rec'd & financial rpts & tax returns. Req'd: BA/BS in Bus. Admin. Finance, or Acct. Mail resume: Kim & Co CPA, An Accountancy Corporation 1214 W Commonwealth Ave Fullerton CA 92833

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Storage Wars

Historic Japanese site in Huntington Beach is in danger of being torn down for a self-storage facility

BY TAYLOR HAMBY

There are currently five branches of Public Storage's self-storage facilities in Huntington Beach, with talks of adding a sixth. Coincidentally, there are just five buildings that remain from the earliest days of the Japanese settlement in Orange County during the infancy of the 20th century in what is now Huntington Beach.

On the corner of present-day Warner Avenue and Nichols Lane stands 5 acres of land haphazardly hidden behind tarps and wire fences. Passersby may know the area best for the large, colorful mural proclaiming, "Jesus Lives" on the side of a dilapidated, boarded-up building. But Jesus don't live here no more

The corner stands out among the beige apartment buildings and strip malls that have sprung up around it as the city of Huntington Beach transitioned from farmland to the "Surf City" of today. And the vacant, overgrown, largely forgotten square of land called Historic Wintersburg is in danger of being swallowed up by the sea of corporate progress and commerce it has stayed off for decades.

But there was a time, back when the name Pacific City referred to the nice, quiet, little beach community it once was, before Duke Kahanamoku or George Freeth ever surfed the waters just off the city's shores, when this pocket of land was the vibrant cultural hub of early Japanese settlement in OC

This story, as with a good many of foundational Orange County, begins with agriculture. In 1893, the small community of mostly celery and beet farmers in what is now northern Huntington Beach named this small patch of the then-brand-new Orange County Wintersburg after a local farmer, Henry Winters.

Pioneers of the area had young Japanese and Chinese men tending their fields in the late 1800s and into the early 1900s. One such Japanese laborer was Charles Mitsuji Furuta, who arrived here around age 22 by way of Tacoma, Washington, around 1904. He grew up within a family of farmers in Hiroshima-Ken, not too far from the capital city of Hiroshima, so seeking work as a farmhand in America was a natural transition. An enterprising young man, Furuta entered into a partnership with four other Japanese immigrants to run their own farm within a few years of arriving in Wintersburg. When the farm flopped, the others fled, leaving Furuta with $10,000 in debt (that would be $259,000 today), but he was determined to pay off his debts and make it as a farmer in America.

As the population of Wintersburg grew, so did the residents' need for a church. The Cambridge-educated Reverend Barnabus Terasawa founded the Wintersburg Japanese Presbyterian Mission in 1904. The outreach, literally born in a barn, was open to a variety of faiths (Terasawa himself was Episcopalian)

By 1908, the reverend had bought 5 acres of land—the same plot in danger today—with financial assistance from Furuta. The following year saw construction on the church, and then the steeple, and by 1910, you could open the door and see all the people. "A lot of prominent people ended up being associated with this little mission," explains Mary Urashima, chairwoman of the Historic Wintersburg Preservation Task Force "It was a mission of interfaith and a meeting place for people learning to become American."

At 31, Furuta briefly traveled to Japan to meet his new bride via an arranged marriage. He brought 17-year-old Yukiko Yajima to Huntington Beach in December 1912 to settle into their marital home, dubbed the Bungalow Yukiko was not like the other farmers' wives. By several accounts, she was quite fashionable, and her husband would not let her work in the fields. Instead, she spent her days behind locked doors, writing letters to and longingly reading letters from home.

In 1912, Terasawa and his wife decided to move to San Francisco, and the land was deeded to Furuta. But then California saw fit to enact the Alien Land Law of 1913, which effectively banned non-American citizens from owning land. (Japanese immigrants were prohibited from becoming U.S. citizens at the time.) All land purchased by non-citizens prior to 1909 remained in the hands of the owners, so Furuta's farm narrowly stayed with him. The Historic Wintersburg property that remains today is the last vestige of pre-Alien Land Law Japanese-owned land in the county.

On Dec. 7, 1941, the Imperial Japanese Navy Air Service perpetrated a surprise attack on the U.S. naval base of Pearl Harbor near Honolulu, Hawaii. It happened around lunchtime here in California, and by just after dinnertime, FBI agents were already detaining Orange County's Japanese residents.

Though the attack on Pearl Harbor specifically came as a surprise to most, skepticism of Japanese-Americans had already been brewing. "When it looked as if we might become involved with Japan during World War II, everybody was worried about Japan and what they were going to do," recalled J. Sherman Denny in a 1968 interview published by Cal State Fullerton's oral-history project. "Some of the American Legion men felt that a lot of these pepper-dryer plants [Japanese pepper farmers were prominent in the area] here were places that guns were stored and that we'd really be in trouble if war broke out and the rumors happened to be true."

Local residents grew concerned over a local Japanese businessman who took a lot of photos, fearing he was sending those images to the Japanese government. The chicken wire used to protect the goldfish ponds on the Furutas' farm was seen as potential radio transmitters used to convey secret messages.

COURTESY OF HISTORIC WINTERSBURG, THE FURUTA FAMILY COLLECTION

These theories illustrate the growing xenophobia and paranoia around the country leading up to and after the U.S. joined World War II. Just more than two months after the attack on Pearl Harbor, President Franklin Delano Roosevelt signed Executive Order 9066, which began the systematic removal of Japanese-Americans along the West Coast. Within two days of the new executive order, the FBI interrogated Furuta.

Furuta had been living in America for 41 years by the time he was incarcerated and sent to a Department of Justice prison camp in Lordsburg, New Mexico, in 1942. His wife and six children were removed from their home—which still stands on the Historic Wintersburg lot—in May of that year and sent to a camp in the blazing heat of Poston, Arizona. After numerous letters of appeal, the family was reunited in Poston in 1943. The Furuta family then remained together for the rest of their internment.

Just after V-J Day in September 1945, Japanese-Americans were released from American camps. Yukiko Furuta was so eager to return to her farm that she hopped onto the back of a milk truck to begin her journey back to Huntington Beach. "When I returned, the ground was so full of weeds I couldn't tell where the fish ponds were," Yukiko recalled in a 1982 interview. Charles joined her a couple of weeks later.

Many Japanese-Americans made new lives elsewhere after being released from the internment camps. Some had their land seized and sold by the government or their homes destroyed. The Furutas' home and farm, as well as the church on their property, survived against the odds. The family rebuilt, transitioning from goldfish farmers to sweet pea and lily growers, and remained there until the 1990s.

The current owners, Republic Services, who handle Huntington Beach's waste management, had been in talks with the Historic Wintersburg Preservation Task Force to sell the land, which had slowly entered a state of decay over the years because of non-use. "[The Task Force and the National Trust for Historic Preservation] had been working with them in good faith," says Urashima. "We had been offering to purchase the property at face value from them." She adds that after years of working with the owners and the city of Huntington Beach, Republic stopped returning any attempts at communication.

On Jan. 26, news broke that Republic Services planned to sell the historic site to Public Storage. Though it was named a National Treasure by the National Trust for Historic Preservation, it is set to be bulldozed to make way for people's excess shit.

Urashima points out that by selling the historic property to preservationists to restore the site and turn it into an educational museum, they would be repurposing and reusing existing resources—something Republic touts as its message "If they change their mind, we still offer this," she says.

"We're dismayed that there was no discussion," Urashima adds. "We're baffled by their choice to effectively destroy a national treasure—forever. Once it's gone, it's gone."

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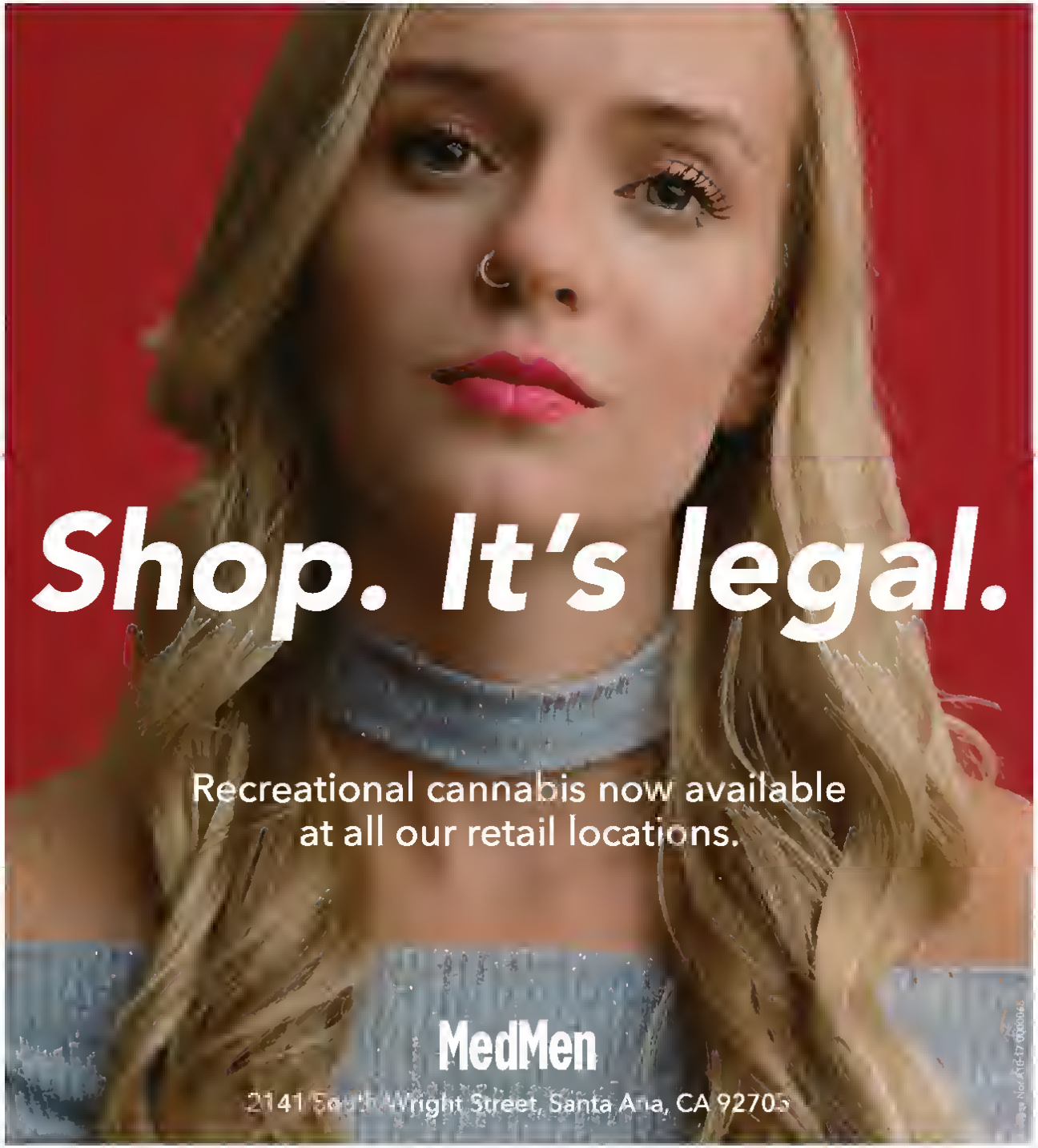
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